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ABSTRACT

Major speeches on culture and language instruction explore anthropological, humanistic, and integrative perspectives. The complete talks delivered by Margaret Mead, Katherine Bateson Kassarjian, and Nicholas B. Adams are included with condensed version of Laurence Wylie's remarks. Also in the conference report are summaries of the French, German, Russian, and Spanish work sessions, proposed syllabuses, and bibliographies. (RL)

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INSTITUTE OF LANGUAGES AND LINGUISTICS
EDMUND A. WALSH SCHOOL OF FOREIGN SERVICE
GEORGETOWN UNIVERSITY

REPORT ON A CONFERENCE ON THE MEANING AND ROLE OF CULTURE IN FOREIGN LANGUAGE TEACHING

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WELCOMING REMARKS

The Reverend Frank L. Fadner, S.J.,Ph.D.
Regent, Edmund A. Walsh School of Foreign Service
Georgetown University

Ladies and gentlemen, in the name of the President of Georgetown University, the Very Reverend Edward B. Bunn, and our Board of Directors, I necessarily and most happily welcome you to these premises.

You know the topic of your deliberations is of the greatest moment in these hours that belong to the crusading spirit of the peace force strategy, the meaning and the role of culture in foreign language teaching.

Since the end of the latest World War, the place of language study, the ordered and effectively practical study of what is after all the most primordial manifestation of the social being we call man, namely his language, has been definitely assured. And you know, come to think of it, the Christian tradition, too, has always been preoccupied with the central place of language in the human experience.

St. John tells us that in the beginning was the word, and the Pentecostal manifestation of the Holy Ghost was signalized by the gift of tongues; and then as if to keep the balance in the economy, we are warned that even if we come to speak with the languages of men and angels and still have not charity, understanding, and love for all men in our hearts, we are nothing more than brass and tinkling cymbals.

And so in our efforts to keep the record straight, what is more appropriate than that we should appeal to the cultural anthropologist and the humanist, students of man as he appeared in his physical world, his physical nature, geographic distribution, the accident of race, and all of those cultural and spiritual manifestations of his real nature.

It is only through such exchange and joint learning, today that we Americans are going to avoid becoming the ugly gringos of tomorrow. And so your Georgetown hosts wish you God speed in the profitable discussion of these momentous questions during your stay with us. We welcome and thank you.

INTRODUCTORY REMARKS

Dr. Kenneth W. Mildenberger
Chief, NDEA Language Development Section
Financial Aid Branch
U.S. Office of Education
Department of Health, Education and Welfare

As you realize, this conference is financially supported by the language development program of the NDEA, and from our point of view this conference has one central purpose, which is to make the culture courses better in the summer institutes, to strengthen the teaching of culture to teachers of languages in the elementary and secondary schools. There will be at least 65 summer institutes, a least four thousand school teacher participants, and an opportunity for a very great impact upon languages in American education.

I would like to give you one or two guiding thoughts. At the institutes you will be dealing with school teachers. Your problem will be to take what you know now and what you may learn or discover here and communicate it to those school teachers. It will be their job in turn, to take what you have interpreted and communicated to them, and communicate it to small children. This is your goal. This will be a very intellectual kind of conference. I am sure its subject matter will be above what the average child will understand. But the fruits of this conference, let us hope, will be seen in the schools next September and thereafter, and the fruits will be with the children.

One final word. I do not know how long it has been since you were in a secondary school. I think it would do you immense good if between now and the time your insitutes start you visit a few language classes in secondary schools, to see what you are up against. I recommend this to you. You will be welcome. You will then see what you are dealing with indirectly, and you will see exactly what needs to be done.

On behalf of the Office of Education, I am happy to welcome you here, and I wish you well in this meeting.

Dr. Robert Lado

It is my privilege to present the first speaker who will give a presentation in an anthropological manner by using an informant. I think that it is almost superfluous for me to introduce Margaret Mead, but this is a cultural pattern, and I think and anthropologist would be the first one to admit the necessity that someone should get up and introduce the next speaker.

Dr. Mead is an anthropologist, a native of Philadelphia, who studied at DePauw University very briefly, and then took a Bachelor's Degree at Barnard College. Her Master's Degree and Ph.D. were from Columbia University.

She is at present Adjunct Professor of Anthropology at Columbia University, and Associate Curator of Ethnology at the American Museum of Natural History in New York.

There are several outstanding things about Margaret Mead. One is the extraordinarily productive mind and pen that are hers. For example, at age 27 she published two books which are still known, "Coming of Age in Samoa," and "An Inquiry into the Question of Cultural Stability in Polynesia." Since then, her publications have been steady, impressive, hard-hitting, and timely. I will list quite a few of them here: "Growing up in New Guinea;" "The Changing Culture of an Indian Village;" "Sex and Temperament in Three Primitive Societies." During the war, a particularly important book was published, "And Keep Your Powder Dry," which has been read by millions of people. "Balinese Character, a Photographic Analysis;" "Male and Female;" "Soviet Attitudes Towards Authority;" "Growth and Culture," a Photographic Study; "Balinese Childhood;" "The Study of Culture at a Distance;" "Themes in a French Culture;" "Childhood in Contemporary Cultures;" "New Lives for Old;" and one book published not too long ago by the United Nations, "Cultural Patterns and Technical Change," a penetrating study that deals with the forces that are making tremendous changes even in our own country at the present time. "An Anthropologist at Work." This was in collaboration with Ruth Benedict.

Dr. Mead is in my opinion an anthropologist with great breadth,depth,liveliness of understanding, vigor and interest in her subject and in all subjects. She is able to write scholarly, original, important works, in a style that even the non-technical person enjoys, the educated layman reads. Not too long ago, an extraordinary article appeared in Life Magazine, "The American Woman's Pioneer Heritage," and so on.

Dr. Mead will present as her informant Catherine Bateson Kassarjian, her daughter.

CULTURE IN FOREIGN LANGUAGE TEACHING
THE ANTHROPOLGIST'S POINT OF VIEW

Margaret Mead

I am very grateful to Dr. Lado for this introduction, but it is the wrong one for this audience. I would like to state firmly I have a B.A. I was a major in English literature. I was once the Vice-President of the ACLS. I am a member of the American Institute of Arts and Letters, and was once on the editorial board of the American Scholar. This is known as protective coloration.

I am assuming that this is an audience that in a sense is already committed. That is, everybody here has accepted the responsibility in the summer institutes of somehow trying to devise a way to make it easier for the particular group of teachers you will be working with to include something about culture in their language teaching.

Therefore, I am assuming that I am not supposed to be doing any advocacy. The advocacy was done a long time ago when you decided you would spend your summer like this. What I have to do here is, if possible, to make it a little easier in some ways to teach this particular job which is a tough one, as the Director of the Program mentioned. It is exceedingly tough,perhaps, because of some situations an anthropologist realizes a little more acutely than other people. In some instances you are going to have to start with your teachers at a place where, ideally, we would start with our elementary school children, if we had the perfect language program that we would like to have.

In some instances you are going to have to work out ways of dramatizing for these teachers the fact that the American culture is one among many cultures, and that the English language is really one among a great many languages including the one they are going to teach. Ideally, we would teach this in the first grade, or I think preferably in kindergarten, but I in this institute you are going to be dealing with elementary school teachers beginning with the first grade at the very earliest I would think. Ideally we would teach first grade children, not that this is the alphabet, but that ours is one of man's many alphabets. We would give them some idea that all languages are comparable in their ability to deal with experience and would not be teaching them: this is a glass, and: the French word for glass is .... But instead: we call this: glass, and then what the French call it, what the Germans call it, and ideally a little Egyptian, but that is very much harder for our teachers.

A U.N. Christmas card does quite a little in demonstrating in the most remote part of the country that there are other scripts and that our alphabet is not THE alphabet. I expect you find that even some freshmen in college have not yet learned this. It will somehow have to be got very dramatically into the bones of the teachers in these institutes if you are going to be able to go on and give them some idea about how they are going to include the culture of the countries whose languages they teach in what they teach their students.

I have read the text that we were given for this meeting, the Northeast Conference Report on the Teaching of Foreign Languages 1960 - called "Culture in Language Learning."[1] I am going to try not to repeat the point made in that report, but instead to counterpoint it if possible.

It seems to me that in this first report which was made for those who were primarily committed to the teaching of languages, one of the things that was not emphasized about culture and which should have been emphasized, is that it is living.

There was a great deal of discussion and very good discussion about geography and how if you had the right kind of room (which I understand most language teachers do not), you could put maps of France and Germany on the wall, and medieval maps, contemporary maps, and what could be done with history, geography, economics, and political science. In this audience, of course, I do not need to discuss what can be done with literature, the great literature of the past and hopefully, a little of the great literature of the present which is not always quite as present as it should be.

Possibly one of the excitements of such summer schools would be to introduce teachers who went to school twenty years ago, to something that had been written in the last twenty years. I think you will find in some institutes that they have been studying the classics devotedly, at least in preparation for their classes, but have not enjoyed very much,what was being read recently.

But I have read about all the things that,in some way, can be included in relation to language teaching. I assume that you are also going to have all sorts of stuff about cooperation with the geography teacher, or cooperation with the history teacher, trying to get them to teach facts if possible and give the language teacher a little time to teach the language, which is advocated here and there. Most of this is talking about the culture and not actually talking about the experience of the culture itself. The real difference of what an anthropologist can perhaps help with as compared with a historian, or a political scientist, or a philologist, or all the other specialists in an area, is that we emphasize the use of living people. We emphasize it not out of any great superiority initially, but we were dealing with non-literate people, and that is all we had. And if we were going to study the culture at all, in the middle of New Guinea, we had to learn it from live people. There were no records. When I go out and work on a language, I have to make the grammar. That is the first thing I have to do. I have to catch a native, an informant, who is willing to sit still for long hours and who already speaks a language of some sort, Neo-Melanesian or some kind of lingua franca that I do, and from him I have to derive his language in all its details, all the way from the phonetic structure up to the vocabulary, and make my own grammar and learn it.

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[1] G. Reginald Bishop,Jr. Editor, Princeton University Press 1960

This is an exceedingly live experience, and if I were suddenly to be given the task of learning a European language that I did not know, this is the way I would learn it, because I can learn it so much faster this way.

Now, this does not mean learning like a child, I found this misunderstanding running through the discussion. After all, young people are not children. We can never expect to learn a language with the beautiful innocence of a child. But it does mean, partly, learning like a child; not learning to speak, which is the first thing a child does, but learning the child's second language, and many children learn three or four languages before they are six. It does mean the experience that is like a child's experience of taking the language as a whole and learning to speak it, combined with the highest level of abstraction and analysis that one is able to bring to it simultaneously. So one takes all one's linguistic experience on such matters as how many genders to expect. (which is the way we are educated, you know, to know that when you meet thirteen genders it is all right. We are still inside the human race.) In the Arapest language of New Guinea there is male, female, mixed, and ten others. We learn to expect this.

But we get our material from living people interrelated to each other. And one of the other important points is that one informant is not enough. If you want to begin to understand a culture at all, you need at least two people.

Now, the teacher in the language class has spent a lot of time in the other country and can really speak the language. The teacher can count as one person, not perfectly, but it will do. If the teacher changes every posture, every facial expression when he or she moves from American to the other language, they will do much better, because one learns about culture in the anthropological sense, from watching people talk to each other, refuse to talk to each other, be polite to each other, insult each other, edge up to each other, edge away from each other, embrace each other, not embrace each other.

Americans are quite upset when they go to Spain and see people embrace each other enthusiastically, who they know are deadly enemies, and one of them is practically annihilating the other in some academic battle. They do not understand it at all.

Now, any sample, any living sample of people relating to each other in the other country, whether one is teaching French, or Spanish, or Italian, or German, is superior to talking about the culture, in the sense of the student beginning to learn that the culture itself is a systematic, interrelated way of behavior. For the culture affects everything. It affects one's stomach. Exercises in affecting one's stomach are fairly easy to carry out with the help of the domestic science teacher, too.

If children once learn that you will never, never, be able to live in France and understand anything if you eat an American breakfast and a French lunch, this is a form of learning that is very important. It is not on the same order as the thing that many people in this audience, I am sure, are worried about and combatting, which is that they think of teaching culture as teaching the dullness of everyday life as compared with teaching literature, as teaching the high spots of the other culture.

It is not more culture in the anthropological sense because it is dull. This idea recurrs in the discussion, that anthropologists talk about potsherds and child rearing. You just have to realize that Europeans do not like the subject of child rearing. They prefer adults. We prefer children in many respects. So if one has a faculty that contains many distinguished Europeans, they are not going to enjoy the view of cultural anthropology that starts with swaddling. In fact, they are going to be very very contrasuggestable, especially if they were swaddled. Suggesting that the study of culture is the mundane part of culture, the dull, every day part, whereas culture with a capital C is great music and great literature and something worth learning, I think makes a false dichotomy that we do not need to make, that the dichotomy is really between giving the student the experience of living people, talking,acting, thinking, and giving them only literary products.

In many parts of the United States it is possible to find "living people." For instance, if they are teaching Spanish and they have only got Puerto Ricans, there will be some people who would feel this was a pity because they do not want their students to learn to speak Puerto Rican Spanish. But to the extent that they do not want their students to speak Puerto Rican Spanish, they are denying them the wholeness of the culture, because there is no culture in the world where everybody all the time speaks to everyone in the standard language, just none. The experience of diallage and difference, of speaking a language badly and speaking it well, and the things that happen when one does all of these things are part of the way in which the language also gives an experience of the class structure, of the relation between the educated and the uneducated, of what happens in the schools in other countries where only a very few children ever go on to study the classics, and the rest of them are studying pretty mundane things.

We can give a great deal of this if we can draw on some of our American immigrant populations, Puerto Ricans, Mexicans, French Canadians, Pennsylvania Dutch. A really good lesson with some lively, good Pennsylvania Dutch speakers would not only have high elements of humor -- I come from Pennsylvania and we grew up with the delight of Pennsylvania Dutch sentences which also taught us a great deal about what happens to a language when people go abroad and get stubborn, and so we used to do these long sentences. "Where the little red house is by the train is all,ain't Mom?"

Conversely, when I went to England and talked to a group of Birmingham slum children, I knew that they were speaking English. People said they were speaking English. People swore it was English. But when they asked me questions like, "Is it true that in America American women wear electric lights in their hats to stop taxis," I could not hear what they said, and I was convinced it was not English.

It is possible in this country in all sorts of ways to bring living examples of members of a culture who speak the language or whose grandparents spoke the language and still speak it to an extent, into the classroom and give the students an experience of relationship among these people.

As an anthropologist, I never feel I understand people unless I see them together. I know about a hundred Hungarians, but I do not feel I know anything about Hungary, because I have never got men, women, and children together long enough to watch them and to really understand how they are relating to each other.

It is important to recognize that what the cultural anthropologist brings is not a new catalogue of points about a culture, but that, instead, what we are trying to suggest is a way in which the language and the culture can be taught together while the language is being taught, primarily, not by lists of rivers or economic conditions, or things of this sort alone, but so that the sense of the living texture can be made apparent to the students, of course, initially to the teacher, and then to the students.

It is useful, I think, to consider that once upon a time in the human race people probably did not know that they spoke languages, and that there were little human groups that spoke quite differently, but thought this was something that they did because they were themselves, and had no idea there was such a thing as a language. Occasionally they would capture a woman from the neighboring tribe, and she would be very peculiar to start with, but in time she would learn the language, as she became assimilated to them. Naturally, they would be unanalytical about it. They caught this woman, and someone married her. She bore children in their society, and now she could talk, before that she was unintelligible.

The next step is to say: those people have something which is a language, and this all human beings know, primitive people knew this. Most Europeans know that there are other people who speak something else that is systematic and learned; and because it is systematic and learned, one could learn it, too. And this is one of the things that makes language so important as a part of culture, because it is the best codified, most systematic, most beautiful part of culture. From this systematic part of culture, which can be learned, we also learn that we are not born speaking it, that we can lose it, that we can learn another language.

The real contribution that anthropologists have made, is something the 18th century of course, knew but the 19th century forgot - namely that the rest of the behavior of people in a society is also systematic, it is not as beautifully codified as language is. I do not think we are ever going to have as perfect a coding for the study of any other part of culture as we have for language, because in language we have two sensory systems keeping it in order, what can be pronounced and what can be heard. For most other things we have only one sensory system, so no one will ever know --- I will never know whether the cake I bake tastes the same to two other people. We will never have a way, I think, of coding the taste of cakes. We can code the way you make the cake, but not how it tastes.

Language is coded at both the sending and the receiving end and therefore it is the most systematic thing we have. But the whole of culture is systematic. When I find a native in New Guinea and get him to explain to me how the language works, he knows that the next tribe speaks another language. However, he has no categories to deal with in his own language. He has never heard of words like verb, noun, sentence, or gender, but he can learn them very quickly, and suffix and infix, and prefix, too, if I happen to need them. And it is very easy to bring his consciousness of his own language up to where he can use it.

Our problem, of course, in this country is to bring the consciousness of Americans up to the fact that their own language is systematic at the same time while we are doing this for the foreign language, and that their own culture is systematic. You can not learn that your language is systematic and your culture is systematic if you do not know another one. These institutes are going to have many different kinds of teachers, but it would pay to spend quite a little time, maybe several days, bringing into consciousness a little bit about our own culture.

We do it in anthropology where we teach kinship by getting people to write their own kinship system down. Two weeks ago I asked a new class to write out the way in which their family culture differed from any other family in the world and yet was a version of the culture. The most successful one I got, in a sense, the most dramatic, came from a student who listed as cultural peculiarities of his family, "we have a possum electrocutor, a lie detector in the parlor, one side of the kitchen wall painted like a swamp with a tape recorder that records swamp noises, and a green translucent plastic bathtub."

These are all teaching devices for bringing to the fore in the mind of students first what their own family is, what their own region has, and what their grandparents brought. Once they know something about their own culture, then they are prepared to learn about another a little bit more easily, and then when another one comes in, this brings their own culture back to consciousness again.

We are a long way from World War II when some of us tried to introduce teaching something about American culture to the people we were sending abroad. This was not permitted. The powers-that-be said Americans knew American culture, which is about equivalent to saying the natives of New Guinea knew the grammar of their language. They knew their culture, we were told, and they did not need anything taught about it, and furthermore, one of the same powers-that-be told us we better teach "the Far Eastern Language." When we pointed out that there were quite a few other languages in the Far East, we were told "Never mind. One of them must be more important than the others. Teach that one."

As a result in World Warr II, all the teaching that I did about American culture, and I did quite a lot, I taught under the heading of how to get on with the British. Everybody was going to have to get on with the British, somewhere, and they were going to forget the Germans and Japanese very rapidly when they met the British, and started to compete with them. I had to work out such points for them as the difference between the attitude towards weakness and strength, the difference between exhibitionism of the performer, that in England the children keep quiet while father talks, and therefore, when anybody talks they sound like father. In the United States, father may try to read the newspaper, but the children talk, and if father tries too hard his wife tells him to put that newspaper down and listen to what Junior is saying. When any speaker speaks in the United States he speaks in the voice of a child to an audience of slightly unruly parents, and that these differences, when they were brought close together were very complicated, because Americans found British speakers cold, aloof, and arrogant, and British people found Americans boastful, and throwing their weight around. I put the two contrasts together and dealt with overstatement and understatement and explained how it is done.

But there was one drawback in attempting to teach about Britain in terms of America or America in terms of Britain, and this is one of the things I think many of your teachers are going to get into, and possibly many of you yourselves. It is that if you teach only one other culture, you get into a dialogue. You live in the end in a Franco-American atmosphere or German-American atmosphere, and the point about American is how it differs from German. In the end you have created another little box. It is a box two people can live in instead of one, but it is still a box, and it is quite striking.

I do a lot of teaching of psychiatrists, and they present in a sense the exact opposite of the problems of a group like yours. They have specialized in medicine, and they can not tell what the next patient will be like. He may be Jewish or Catholic or Protestant. He may be of German origin, or he may be a Puerto Rican, or he may even be an American Indian. Just anybody can come into the office. The psychiatrist has to be prepared to know whether the patient's behavior is cultural or whether he is insane. This is not as easy as you think.

One of the most striking instances of this that I ever encountered was when I was directing a summer school and I had as a student an American-born Irish school teacher who I thought was probably going into a schizophrenic episode, but I was not sure. She was talking about leprechauns all the time. I knew Irish literature very well. I had read a great deal of Irish literature which I delight in and I can recite bits of Yeates, and "The Playboy of the Western World," and all the rest of it. But I did not know whether it was natural for an American-born Irish, female, unmarried teacher to talk about leprechauns all the time. She wandered out of the classroom onto the campus and spoke to an Irish Cop, and he came back in and said, "Look, she's nuts." He knew just how many leprechauns per square inch of conversation there should be.

The psychiatrist has to be prepared to tell whether behavior is culturally different or really abnormal and he obviously can not learn all the cultures of all the patients he is going to have. He does not know who they are going to be, and he does not know where he is going to be transferred tomorrow. He has to learn about culture enough so that when a patient is referred to him in Chicago who says that people are trying to kill him, and that they are behind his car trying to kill him, and that he has been stabbed once, and he has a Sicilian name, that maybe he is not paranoid. Maybe they are trying to kill him. We had such a case in Chicago, and of twelve psychiatrists, only one thought of looking up the literature on Italy and Sicily in the library.

You are in a sense in the opposite position where you know at least one other culture so well that you are immersed in it up to the ears, and you are going to communicate to your students your immersion, so that one of the problems for the good language teacher is how to get out of the complete immersion in his particular culture and language so as to give the students a sense of scope.

We have found in the work that we have done that we did not get very far in discussing culture unless we have representatives of at least three cultures present. This would mean for instance, if you had a Spanish teacher and a group of children, and you bring in some Spanish speaking children or Spanish young people from the community, that a French teacher, as well, ought to be brought in somewhere. There ought to be some way in which the difference between French, Spanish, and English, or German, Spanish, and English could be brought into the picture. Then you suddenly get another level of understanding.

After my first field trip in Samoa I did not know which things were Samoan and which were primitive, because I had only seen one primitive people. I did not know whether the fact that they were primitive was the reason why they did not wear any clothes to speak of, or whether they did not wear any clothes because of the Samoan weather, which was the important thing. You do not have to have a lot of the third culture, you just have to have a suggestion of the third - but you have to have the third to give the sense: all right, American culture, and the American version of the English language is one of many cultures.

Incidentally, of course, one of the things we want to convey to the teachers in the secondary schools is that it is important for them to make more demands on the English teachers, that the foreign language teachers should not have to bear the whole burden of teaching grammar. The first time they find anything out about grammar is in the foreign language courses, and they are affronted, and reasonably too, because they have to do all this work at once. The foreign language teachers should not have to be the first teacher to teach spelling. But they often are. They should not have to be the first people to teach legible writing. They often are. They should not have to be the first people that teach how to correct it. This is the single most important point. Students should not have to learn this for the first time with their French dictation. The teachers of English should have taught that.

And I remember Robert Oppenheimer saying once at the end of a conference: "Of course, if science is the only thing in the school that is hard, we can not expect people to learn it." This is equally true of the foreign languages. If the foreign languages have high standards, and the teaching of English has low standards, one has all sorts of difficulty. So that one of the things that the foreign language teacher should be prepared to do is to continually jack up the standards of the English teaching.

If there is no memorizing in the English classes, and you suddenly demand memorizing in the foreign language, this is felt to be a frightful chore. One can not learn any language in the world with any sense of style without memorizing, and the lamentable movement in this country that threw memorizing out in the days when they got tired of memory gems, is terribly hampering to the foreign language groups. I think that the average American school child will rebel furiously if he is going to be asked to learn long passages in French or German or Spanish when he has never learned anything in English, because he does not know how to memorize. The foreign language groups should not have to carry the whole onus of so many of these things. To the extent that English literature is taught separate from American, one can do something with triangulation here between British English and American and French, or British English and American and German. But it is not easy, especially if there are no British people around so that the students can appreciate the way they talk and the way they move and the way they feel.

There is another point that I think is well worth getting over. That is we understand well the point about a natural language which people talk,to themselves and at home, make love in, speak to their children, and so forth. The reason that human beings have never been able to make up - deliberately - a natural language, is that a natural language is calibrated to include people of all levels of intelligence down to an I.Q. of about 60, all kinds of imagery, all kinds of sensitivity. A natural language is enormously redundant, and this redundancy is such that one child learns through the grammatical form, another learns primarily through sound, another learns through images, and another through rhythm, but they all learn. All languages are learned by children at about the same age. There is no such thing as an easy or difficult language from the standpoint of a child, and this is equally true,of course, of culture. All children learn their cultures. It may appear to be a great deal harder to learn to be an English child than to learn to be a Hottentot child, but actually children learn the basic rhythms, the basic style, the basic view of the world. They learn what they are going to think about time and space and number, all of these things are learned by children at about the same age all over the world.

Cultures are learnable. But of course this does not apply to the top levels of the culture. All children do not grow up to be able to read Shakespeare with appreciation. Although probably everybody in Elizabethan London could have gone to see a Shakespearean play and enjoy it then, not everyone does so now, because the degree of appreciation of archaic forms of speech and poetry have changed. We have the problem of teaching culture, and of course, language, too, to all kinds of children. This is I think, one of our big problems in teaching European languages, because the association of language teaching with literature has meant the association of teaching the privileged children, the small number who went on to an academic career and this has left out the others.

And then of course we have programs where, instead, we talk about things like baseball all the time which are lamented by everybody. But there must be some way of conveying to the teachers so that they can convey it to their students, that the culture of France is meaningful to the mechanic, to the man who races the automobile, to the housewife, to the shop vender, shop keeper, as well as to the scholar and the artist and the person who could spend their time with high level things.

This is hard to do. I think on the whole that the complaints made by many of the language teachers that we go from Goethe and Schiller to asking for glasses of water and staying in a hotel, with nothing in between, are quite justified. I have talked quite a little with bright high school students in preparation for this meeting, and they say, "Think of spending the whole year and learning nothing else except a bunch of phrases about how to travel." This is the other extreme.

I remember a fascinating evening when we made the Army record on what was then called pigin English and which is now cllled Neo-Melanesian, because none of the phrases, of course, fit anything: "Where is the nearest hotel." If you live in the middle of New Guinea this has very little usefulness, and all the phrases were of this order.

But somehow, in our country where we have mass education, we have to give the idea that the language of another people and the culture of that other people is relevant to every kind of person in that country, this is so in elementary school.

One of the most facinating new mathematics programs that we have in this country was developed at the University of Illinois and was invented simultaneously by two people over a period of years. One of them invented it because while teaching her pupils she discovered how much she could use what she had learned from training horses over the weekend. The other one, Max Beberman, invented it because he was asked to teach second year Algebra to Eskimos. The Eskimos said, what is second year Algebra to us? It is a fair question. Beberman could not think of an answer. He really could not find what possible good second year Algebra was ever going to be to Eskimos, so he said, "How about enjoying it?" And he went to work to develop a method of teaching second year Algebra to Eskimos which Eskimos who did not need second year Algebra and who were not ever going to need it, could nevertheless enjoy. Gertrude Hendrix who is his co-worker, went to work to deal with non-verbal awareness in children of things that so she said, she had learned from training horses.

This is, I think, one of our very great problems. We have been teaching foreign literature to the child from the literate home who has already learned a great deal about English literature and heard and encountered great names of other cultures in other countries, and who has often read parts of their works in translations. These are the children for whom our language programs are developed, but these are not the only children that are going to be in the schools, and especially in the elementary schools. Our program is, what kind of communication there can be between peoples of different cultures, who are not literary, who are not going on to a higher education, who come from non-literate or unliterate homes, who have very limited imagery to deal with, but are going to have to learn foreign languages.

This has been done before, just realize that any New Guinea savage is far more sophisticated about language than the average American child growing up in the middle of this country, because the people on the next hill to where he lives speak another language, and everybody in New Guinea hears four or five languages. They may not speak them, but they hear them. They know about them, they can caricature them, take them off and play games with them and make puns with them and tease the speakers. This is likewise true of European peasants who have traveled anywhere at all. They know that six villages away there is another version of their language, and they quite often marry into these villages. Father speaks one dialect and the mother speaks another of the same language. They find something to understand in other peasants, to look at, to notice and they know that they have a culture.

But we are insulated in the United States with our thousands of miles of drug stores. I wish you could take American children to the French "Droog" store where I take my two little wards in France who do not speak any English. I do not know how many people have been to this wonderful "Droog" store, It is a real American drug store. It has a lovely bar in it, a magnificent cosmetic bar, and Colt revolvers all over the walls, and you order corn on the cob at four o'clock in the afternoon as a separate magnificent dish. It is very popular with French children, as a treat.

In this country where we meet the same sort of culture all over the country, it is hard to find a way to give to the average person a sense of the other culture which is not dull and is not boring and is not banal, is not stupid to the superior student in the class.

During the World War II, Pearl Buck tried to invent a new society called the East and West Society which was supposed to be designed for people of the Orient and the people of the Occident who did not play chess, who were not interested in collecting prints, who were not physicists, who were not connoisseurs of ceramics, who were not diplomats and interested in politics. All of these to meet internationally so that people could speak to people. Well, she did not succeed. We have not found out how to do this yet.

But I think a great deal more for instance, could be done with moving pictures than is being done, where we have first class beautiful movies from most of the cultures whose languages are going to be taught; where the students could first deal with the text of a conversation in a movie, written down, and therefore shorn of a great proportion of its life, and then look at the film and see the difference it makes.

One of the things I do with my students is to send them out to record scraps of conversation on the tops of buses to show them that they do not understand what people are saying just because they speak and understand the language. They will bring back things that were said, and the text will read, "And I said to him I would not put up with it, I would not put up with it for a moment. I certainly would not. I don't think for a man like that you should do a thing like that. That is what I said. And she said, she agreed with me I shouldn't." What in thunder is that about?

I found out long ago that in the field, speaking a language was only half of understanding events the other half was knowing whose pig was dead. And if you did not know whose pig was dead, you did not understand the conversation.

This can be done with films. One can begin to give the children a sense of what the words look like written down, and then with a movie which they can see over and over again, they can get small bits. They can work with it and see how differently it looks when they know the age and sex and physiognomy of the speaker and know what the situation is, then it can be brought to life.

Another one of our problems, of course, is not only to give teachers the course that can be given in the weeks of an institute about another culture, but in addition, somehow to give them a sense of how they can find representatives of that culture in their own community. Anthropologists use the word informant, and it does not mean what psychologists mean when they say subject. It does not mean what sociologists mean when they say respondent. It does not mean what historians mean when they say document. Our informants are collaborators. Our informants in the field are people who understand what we are doing and learn to work with us. We get people who care about language, and they become extraordinarily erudite in working with us in the language.

Informants on religion are people who care about religion. They become co-workers and colleagues. You might sometimes be surprised at the great cultural gap between the co-worker, or the two colleagues. The colleague may wear only a G-string and may have his hair combed straight up in the air, but he has the same intellectual capacities that we have and great interest in his own culture and an intellectual delight in pursuing it.

One of the things I used to believe, and I think there are a good many people who still believe it, is that if you do not teach a child, or expose a child before he is six to another language he will never really learn any. And I believed it myself for a long time. This was that the ideal thing to do was to be sure children under six or seven really had the experience that there were living people whom they respected who spoke another language and acted in another way.

But during World War II, I was not able to carry this out exactly so that my daughter did not learn another language under six, although she lived in a family where she knew people had learned languages and it could be done, which was very important, I think. And when she was seven I took her to Salzburg in the hope that she would learn German. But there had been a couple of years of American occupation, and of course, the Austrians spoke some English. The result - all the students who came from many different countries to the American seminar at Salzburg spoke English. My daughter learned about speakers of foreign languages and about another culture without learning another language.

By this time she had learned that culture was important. We had Yugoslav refugee servants in the castle who came and tidied up our ooms, and my Yugoslav refugee kept putting things in the wrong places. I was very severely admonished by my seven year old daughter who said, "Mother, if you just learned her culture, you would know where she put your slippers."

At this point I want to introduce my informant, a member of the people you are going to be thinking about and hopefully with. She is a graduate student at Radcliff in the NDEA program, and so bridges the gap between the student and the specialist student of language who will shortly become a teacher. My daughter Katherine Bateson Kassarjian.

Mrs. Katherine Bateson Kassarjian

I think that approximately what I am supposed to be doing is say a little bit about what it feels like or should feel like or can feel like, to be at the receiving end of this process, the end to which it will filter down after you have sat here and listened and have gone to another conference, when what has been learned finally gets to the schools and to the students. I shall talk about the kind of experience which if the right things are said here and you say the right things later, those school children will be able to have, and how valuable an experience it can be.

As my mother said, I did not learn a foreign language under six, and when I was in high school I did not do very well either. The teaching was pretty dead, and a great deal of memorization was demanded that did not seem to me to be related to anything. Nobody ever said that the words we were memorizing were not complete simple equivalents of the English so that I could say exactly the same thing in English if only the French would bother to understand me. And I did not enjoy language very much in high school.

Then I went to Israel with my mother, and little bits of Hebrew started tugging at me here and there. I began to learn a few words and I began to learn a few characters and see if I could read the signs. One day I took the alphabet home and learned it while my mother was off giving a lecture somewhere.

The final crisis came when I was off touring in the Galilee, and she as in Tel Aviv, and I was supposed to join her there. I came back to Tel Aviv and decided to go on to Jerusalem. I could not write Hebrew at that point, I could not understand it, and I could not speak it, but I knew a few words. I called up the hotel from the bus station, but my mother was not there, and I asked them to leave a note. Then an evil idea came into my mind. I said would they please leave the note in Hebrew, and I dictated the note, "Mummy, I am in Jerusalem." In Hebrew. Extremely simple in Hebrew. And I went off to Jerusalem.

When my mother came back to the hotel and asked if there were any messages the desk clerk said, "Yes, we have a message for you in Hebrew." My mother said, "Oh, I wish these Israelies would learn I do not know Hebrew." The desk clerk looked at the message and said, "This can not be for you. I am having difficulty translating it. 'Hello Madam.' It can not be 'madam.' Finally my mother said, "I have a suspicion it might be from my daughter," at which point he translated it, so that my mother knew where I was.

Then I made the discovery that when I sent the message in Hebrew I was sending it as a different personality. The desk clerk when he received the message did not think it could be from my mother's daughter. I had picked up another role. It was a role I could not have acted just speaking in English. It made the desk clerk expect a very different thing from me. So that my mother very nearly did not find out where I was.

This was really what excited me about studying Hebrew and since then, studying the four or five other languages that I have worked on. The exciting thing about learning a language for me is that in doing it I become part of another tradition. Languages divide up the world in different ways, divide it into two genders or thirteen genders, or no genders, and different numbers of tenses. They decide that different kinds of actions are related to each other in different ways. Different things about reality are important to mention all the time. Every time I learn a new language I learn a different way of looking at reality.

Even if you are never going to bother to go to that country, or are never going to read the literature very seriously, you are learning a new way of looking at the world, and as my mother pointed out, by doing this you are learning a great deal about your own way of looking at the world. You learn for the first time that there can be different ways, that it is not obvious that everything is either singular or plural. It is not obvious that everything is either flat or round or long or thin or whatever.

Doing this is a very great privilege if you can be allowed to do it. For this reason it is very important in teaching a language not to emphasize how much that language is like the native language of the student. It is important in teaching French or German or any other language not only to emphasize the foreign structures because they are the ones the student will have the most trouble with, but also because they are the ones that will teach the student the most about this other way of looking at the world.

It is important to tell the student not only that this language uses words differently, has words that are not translatable at all, but that none of its words are completely, perfectly, absolutely translatable into any other language, that when you say the French or German or Spanish word for father to a child of one of these cultures, he may have the same genetic relationship in mind, but the image that comes to his mind of the kind of person this was to him, is going to be a very different one depending on his culture. This means that when you say that word to him you are learning to call that image up to his mind. Possibly you are learning to have that image yourself if you have a very good teacher who is able to convey that image to you.

You are getting an image of a new kind of person, new kind of role in the world, and you are able to evoke this in other people, take a part in their experience which will fit in with another sequence that you have not belonged to before.

To do this it is very important to take words like father or other very common and basic words which tend to seem the most the same and show how they are different, show the richness of the differences.

Another way this could be done is by taking basic texts which are very important in different cultures or in cultures which are as close as the European ones that we are involved with now, and show how they are treated differently both by the language and by the culture.

For instance, take the Lord's Prayer and see how it sounds in the foreign language that you are studying, how it sounds radically different, and find out that it is perhaps said on slightly different occasions, and it may be said standing instead of kneeling. It may be sung instead of spoken, or spoken instead of sung. And in this way you select something where the dictionary meaning of the words is quite clear to everybody. While you teach a group of children the Lord's Prayer in another language, they will probably have the reference clearly in their minds and yet, where the function and the society is different, the sound of it is very different, and the sound is a sound that is familiar to many people in that society.

During the weeks when I first became interested in Hebrew a friend of mine in Israel sat down with me and read to me from the Old Testament while I sat with an English

Bible in my hand following it, picking texts which were familiar to me but which had never been emphasized particularly in my education. For instance, I asked him to read the 23rd Psalm in Hebrew, which is perhaps the first psalm that comes to my mind when I hunt for a psalm. It was not the first psalm that came to his mind. It was one of the ones he knew, but it surprised him that I picked this one. When he read it it did not fit in with my association with it at all, and it was very striking. It taught me a great deal about what Hebrew was like and how different it would be to go through many of the same experiences of life in Hebrew instead of in English.

Unforturately, there are not too many texts of this kind which are very familiar across languages, where the people who use them are not constantly aware that they are translations. I mean when we read the Bible in English we are so fond of English versions and used to them that we do not treat them as translations. Not much of Goethe is familiar to Americans and we could not have such a cross system.

But even so, taking the texts which are most familiar, the bit of Goethe that everybody knows, will be very useful. I happen to know a good deal of Longfellow's "Hiawatha." It is not my favorite poem. If I wanted to pick beautiful American literature to teach to a French student, I would not pick it. I do not think it is that good. But I just might pick it if I knew that a great many American school children had this on the tip of their tongues, and it was one of the things they thought of when they thought of a certain kind of rhythm or associated it with certain words.

One thing I did get out of my high school French course was that when I went to France I was able to talk about French poetry with a boy approximately my own age. There I found I could recite something by every single poet that he could recite something by. I could not recite very much of it, but I had been through a little bit of what his experience was in school learning, memorizing works by those particular poets. Probably when he was in school, there were words in those poems that he did not understand either. My teacher had given a great lecture about the glories of French poetry, a good deal of which was over my head. Perhaps there was weakness in her approach to teaching poetry, but there was a very positive result in enabling me to get along with this French boy my own age. He had been taught the same poetry by a French teacher in France and had been through this same experience of being told how wonderful something was, but he was not quite sure he understood why it was wonderful. He like myself, knew it by heart nonetheless, and would for the next fifty years.

It is these bits of texts or phrases that echo in people's minds, that have been with them from childhood, that help to establish the context in which you are speaking to someone, ranging from the correct way to say, "Good morning," to the quotations from the particular poet that establishes you as having a certain kind of education which is comparable to the education of a certain class in that country, establishes you as being a certain kind of person interested in certain kinds of things. And starting from the very beginning, memorizing the different tones of voice and the different things that these go with, are very exciting, because they give the context in this way.

The process can be reversed and the students can build the context themselves. I myself have done this in two languages. For every word I learned, I wrote sentences, even invented grammar at times, made up constructions that seemed as if they might have been that way in that language because I wanted to say that.

The students could be made to demand constructions, demand words. First, they might be given one kind of formal, elaborate, graceful, rhythmical context to which things take place, and then, starting from the beginning, from kernel words, basic, very simple ideas, they may begin to expand it, reaching toward the formal outlines which they originally had and toward the patterns which they originally heard, trying to get something which fits in with the rhythm, and to make up sentences expressing things which they want to express to the speakers. Then they will be both going out towards the new language and having it come towards them and thus they participate in a new world and get a passport, a role, an identity in a new piece of human experience which will allow them to communicate with a whole new kind of people. They may even begin to feel emotions which they would not have felt if they had only thought about the world in English words, and only thought about it in the American way, and they may begin to see what it is like to think about it as a French or a German student or a Russian student.

MARGARET MEAD

One of the suggestions that my informant made which she did not bring up directly and which I have not brought up, is the value of the students meeting other speakers of their same age. For a class in school, a group of seven year olds, it is far more interesting to discover that there is another seven year old that speaks other languages than it is to know that there are adults who speak other languages, because adults are inconceivable anyway. But a seven year old coming into the class who does not speak any English! This is striking! They try to communicate with him. This immediately becomes very interesting. In almost every large city in the United States we are fortunate enough to have some children who have recently arrived from somewhere and who do not as yet speak our language. The same is true of high school students and college students. If the informants that are brought into the class are people of the same age and with the same interests, this is one of the ways of bridging the gap in, perhaps, a rather dull class of people that are never going to care about great literature. You have to teach them French, or Spanish, and they are a mediocre class. Their I.Q. ranges from 90 to 100. They are not going to college. They do not want to read anything except the sports page and the comics and so forth. With such a class it is not a question of teaching everything at the same level in the language you are teaching. Hopefully you are teaching a little higher than this. But if they can meet other youngsters who are not going to college either, whose parents are not all great literary figures, who also would rather read the comics, who do not like Beethoven, but who speak the other language you know. They really can speak it. It is not impossible; it is real; it is the language and culture and attitude of someone else, somewhat like themselves.

This will impress American children, and this is one of the things that is available to us all over the country which, I think, will convey more to our students about culture of the other society than we can possibly convey alone with the most elaborate and beautiful teaching of history, economics, geography, and so forth.

The real contribution that anthropology has to make in this field, is to teach students that culture is a living thing embodied by living human beings like themselces and yet different, and to let them learn the excitement of the difference through some possibility of identification through the similarities.

CULTURE IN LANGUAGE TEACHING
THE HUMANTISTIC POINT OF VIEW

Nicholson B. Adams
Professor of Spanish
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A great many people here are in for a terrible disappointment. This, I gather, was supposed to be indeed a sanguinary conflict between anthropological and humanistic points of view, and I am supposed to be the humanist. But the grounds of my choosing are very evident. It is a question of age, and maybe they call it vigor.

You see, maybe I have taught for a somewhat longer time than anybody else in the room. I tried to teach a foreign language in the fall of 1912, and Spanish first in 1913. I beg you not to ask me how well I taught those languages. I only hope no worse than I had been taught.

Naturally, then, it was thought that age inevitably brought conservatism and that I would champion if not antidiluvian, at least not very modern points of view. Well, I am not sure that age brings great conservatism. I think that maybe one may have taught for a great many years and still be enormously interested in all of the new methods that are contributing to what we all want to achieve.

I feel compelled to say a word about the foreign language institutes, to tell you how simply delighted I would have been when I was teaching high school, to have had the privilege of attending such an isntitute, and how my students would have benefited. It seems to me the institutes are going along very normally and well, and that a great deal is indeed being accomplished in a minimum of time.

But you are aware that some objections have been raised against what is called the new face, the new look, the new key in language teaching. That I think may be due not so much to innate conservatism, though it might possibly be so, but perhaps, to a feeling on the part of some observers, that there are theorizers who - believing that the final and ultimate in the most desirable methods of inculcating any foreign language have now been discovered - proceed to say so and give rather strict rules for it.

There is a possiblity that some may have felt that way, which is unfortunate. It might damage the great values that we would all welcome in any sort of new approach to do better what we are doing.

I can mention an instance in a certain university by a certain professor, and they shall both be very nameless. A book salesman was trying to sell a new book following a great many, if not all, recent recommendations. The salesman was practically thrown out of the office with the remark, "Go peddle your patterns elsewhere." That is an unfortunate attitutde, but some people have it. I merely mention it.

Some may have been grieved at the definition that language is "the noises you make with your mouth." We start that way, but that does not keep on. Fortunately, after some six thousand years we have managed to communicate language in other forms, including the written. Otherwise civilization might be infinitely less developed.

No matter how much some may actually, and on theory, object to the audio-lingual approach, to that which is merely oral, I think some objections may be misplaced. I think most of you who are going to teach culture are highly pleased with the idea that the students learn to speak. I do think it is highly important that they learn to talk, but you recently heard objections to the idea that students spend maybe a whole year and learn just a few phrases that they conceivably might not have much use for.

With regard to the speaking of languages, I have started to talk to you about the idea that it is desirable. The front cover of our program says that we are under the auspices of the "Collegium Georgiopolitanum." I like that combination of Latin and Greek. Maybe that is just a suggestion of the continuity of at least certain values we think of as contributing to that great thing which we call culture, and which can include all.

In fact, I have not given you a title for this speech, and maybe it does not have any. I thought possibly about Culture à la mode. Well, à la mode means something added on top. That is what I am hoping, something of enrichment on top of nourishment.

I tried to make notes to find, during Miss Mead's most delightful and inspiring speech, things that maybe I might comment upon unfavorably. I do not see that you feel like arguing with her. I certainly would not. Who does not desire that these ideals shall be realized in this group? I think it is simply splendid, and I would like to comment on details, but perhaps I shall skip them. I would regard all of her suggestions as extremely desirable, and so we can not have this tremendous argument.

Obviously we feel like Terence do we not? "Homo sum, humani nil a me alienum puto." It is alright to quote Latin to modern linguists, is it not? I love to have various cultures together. All we can do in that matter, or all you can do as cultural teachers, is to contrast cultures as best you can. Your time is terribly limited. Six weeks, at best seven. And you can not catch up with what has not been done in the great many years that your students have already been alive, not completely. You just do the very best that you can in every way.

Yes, you will cooperate in emphasizing the spoken language. I am reminded, however, of a limerick which was once perpetrated at a Phi Beta Kappa meeting by Louis Bevier of Rutgers, who said this:

> A thorough command of Latinity
> Is esteemed in this Classic vicinity;
>   But even if you speak
>   Perfect Latin and Greek,
> It won't cure innate asininity.

Substitute any languages for Latin and Greek. I am not trying to be severe by any manner of means. It is not necessary. And that is precisely where you come in. You as cultural assistants and teachers' guides can at least help to raise the general level. Nonintelligence is hard to cope with. But you can, I think, at least help to give some more content, some greater understanding. You are doing precisely what a good many of the critics of the new method do not think about. They feel that the total emphasis is just on talkie-talkie.

Well, you are having the emphasis show the desirability of talking, surely, and you will instruct as far as possible in the language of the country that you are representing, even though some of your students may not catch on too well the first day. So you will be supplementing and enlarging and enriching, which is the very idea, I think.

I might do better to try to speak of rather practical matters with you who are going to be confronted with very practical problems indeed. If in what I say I should ever be guilty of authoritarianism, I hope to be swiftly hit on the head with a bludgeon and not stabbed with a stilletto, gently.

All one can do is to suggest, to put aspirations before you which you already have; so my task is perfectly simple. You want to inform -- let us not forget the word inspire -- to enlighten various of your students in various linguistic cultures.

Well, of course, many people went backwards in learning languages. I for example, was forced into Latin and Greek. That was a matter of course, and as a matter of course, I learned a terrific amount of paradigms. I was forced practically to memorize Bennett's Latin Grammar, and then maybe to translate word for word, probably in poor English, you know, the usual things, Cicero, Caesar, Vergil, and so forth.

Then later on, theoretically, there was a chance for teachers to inspire students. Maybe I should give you a horrible example. I was once exposed to a course in Horace, and do you know what this delightful, charming, Epicurean turned out to be? An exercise in scansion, and a model for rather difficult and intricate composition from English into Latin. I did not realize the delicacies of distinctions between "fore ut" and "futurum fuisse ut" and got a bad grade. Naturally, you know what Browning poem I thought of with regard to that professor: "The Grammarian's Funeral."

But literature does not have to be spoiled that way, and you are not going to do it. We get to questions of emphases and maybe that's my main theme, that you do not need to study backwards to learn a lot of grammar and literature beforehand. My first lesson in Spanish consisted in translating the first few sentences of Don Quixote. I do not think that is a very desirable method, but it may have its points. I happen to have liked Don Quixote ever since, so the effect was not too bad in that way. But many of us had to make up for deficiencies. Maybe we got to France and sat around kitchens and we absorbed all sorts of culture. In Germany likewise. We went to Spain, met the people there. I studied furiously with various masters, oral speech as well as other courses of a more cultural nature.

We want to help our students not to have to do all that, but to give them a chance through the language to realize those experiences by comparison, for example, with English patterns, and you are constantly doing that, and in addition learn something of the achievements of the nations which you represent.

I heard another horrible example which really shocked me. It was also heard by one or two others here present. One of our colleagues gave a paper in San Diego commenting on his problems in teaching elementary Spanish to a mixed group consisting maybe sometimes of as much as seventy-five percent of native Spanish speakers. He explained that he had to teach them the difference in Spanish between a "b" and a "v", between a "c" in some cases and an "s" and "z" and so on, and also how to punctuate and how to use exclamation points and question marks.

The speaker explained that parents had urgently besought him to teach their children a little bit better and to educate them, to lift them. A gentleman in the back of the room arose and said, "Well, look, these people are just going to talk when they get out of school. What is the use in bothering with all that?" In other words, why do we not just go ahead and perpetuate illiteracy? That would seem to me to be the result of his words. Fortunately this is not done.

You have a particular opportunity, I think, ladies and gentlemen, to give your high school teachers who then can convey this to their students, a real appreciation of what Dr. Mead referred to as the top levels of culture. I do not think the phrase is insulting to other points of view with regard to culture, because I think that the world's greatest achievements of all sorts such as they exist in philosophy, in religion, in all art, represent top levels of cultural achievement.

Since we are talking rather personally and fairly informally, I might comment on these language institutes in which I was so tremendously interested as soon as they were formed. I received just before coming here Professor Freeman's report on the 1960 Summer Language Institutes. I had not seen it before, but had already determined to make one or two suggestions of a personal report. I am reminded of a hymn in this regard, I think the best poem written by John Greenleaf Whittier: "Dear Lord and Father of mankind forgive our feverish ways," If John Greenleaf Whittier had ever attended one of these institutes, he would have written even more poignantly, because the pace just seems to be a bit feverish, and that has been commented upon. In one Institute, I am informed, the students lost an average of only five pounds. Maybe in others the suffering was worse. I do not know. I do not speak from pure theory, just from hearsay. I looked at the faces, the carriage, and attitudes at at least one institute just out of interest, and there was indeed a real sort of look of weariness on the part of those who were directing and teaching, and on the part of those who were spending eight, ten, twelve, hours a day studying and to no small extent running from one class to another.

It is suggested in this report that the pace be slowed. Not that these students do not want to work, and not that you teachers do not want to work. You want to indeed, as many of you know, and fast and hard, but more time might be allowed for the students to absorb what has been taught. That might be true with regard to methods even. I think it is particularly true with regard to courses of a distinctly cultural content. Relaxation might be needed somewhere along the line. A little time somehow should be arranged by your directors for, would you say, directed reading?

Fortunately, there are now many books and not tremendously long books that present some conspectus of the culture of a country, and perhaps may even compare with other cultures, much to the advantage of all concerned. Very probably time for such reading can be found.

I would comment on one or two other matters. The recommendation is made in the Freeman report that the lectures upon culture should be given in the foreign language and preferably by a native speaker. To quote: "We recommend against the practice of inviting visiting experts from outside to give special lectures. These special lectures are usually given in English, and they are not integrated into the total program of the institute." I had intended specifically to recommend that you get more outside speakers. (You will note the recommendation that more and more of the institutes be confined to one language and not try to cover too broad a field.) I think it is highly desirable to get speakers known for their attractive way of speaking as well as for what they represent. They certainly do not have to speak on literature only. They might lecture on art, music, perhaps even science and other disciplines. The speaker should give a lift and supplement your work. As a technical point, I hope very much that if you should secure such people that you could keep them around for two or three days, scheduling conferences, perhaps as a part of your regular work.

There was in the report a remark that some of the most effective work in culture is done outside of class either in conversation, with a study of realia exhibits in a special room; by just singing popular and folk songs; visits to museums, if you have them and many other informal, participant activities. "It is of great importance to create an informal, enthusiastic social spirit in the atmosphere of the foreign culture. When the participants begin to laugh and joke in the foreign language, half the battle is won." I would not disagree with that at all.

I am concerned, however, about having a somewhat greater proportion of the outlines of the cultural courses that you give devoted to the top levels of culture, to repeat the phrase. A question of proportion. Obviously, you want to convey the civilization, the culture in a general sense, the anthropological sense, of your countries to your students. They will profit and can tell their students and tell them very interestingly, about the marriage customs, about how people live, eat, drink, go to bed, sleep, and so on, maybe something about the geography of the country that you are concerned with. One notices a woeful lack on the part of students of any idea of where anything is, and that is rather rudimentary. Well, one would not think that that would have to be urged a great deal. How about history and political questions? That can be rather difficult in certain cases in certain countries at the moment, as to religion, and perhaps that needs to be handled very tactfully, though it is necessary.

There is no doubt that you teachers in the institutes will inform those in your classes about the general culture of the nations you represent. Yet is it trite or useless to say that Dante and Leonardo da Vinci are just as Italian as spaghetti, Bach and Goethe as German as Sauerbraten, and Cervantes and Velazquez as Spanish as garbanzos or flamenco? My earnest hope is that you can enrich as well as inform both teachers and young Americans in their charge. More power to you, and my very best wishes.

The Cultural Content in Foreign Language Teaching

Professor Laurence Wylie
C. Douglas Dillan Professor of
the Civilization of France
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(Editor's Note: In accordance with Professor Wylie's wishes we are not giving a verbatim account of his lecture. Instead, Professor Wylie has submitted in a condensed form, comments on the different points of view previously expressed by Dr. Mead and Professor Adams on the general problem of teaching an understanding of a foreign culture.)

A. The Problem and its Solution

The problem is clear: How can we help students learn to function effectively within the context of a foreign culture? More specifically, how can we in civilization, language and literature courses teach cultural understanding? The solution may be found partially in the following principles:

1. We must adapt our methods to the specific classroom situation in which we are teaching. Our point of departure must be the conception which our students have of the foreign culture and their feelings toward it. This means the abandonment of traditional cours de civilisation approach.

2. We must make the study of values and attitudes our basic concern. The most important element in cultural understanding is the way people conceive and feel about a culture. Corollaries to this are:

    a. Although it is essential to learn the facts about a foreign culture, facts alone are not enough. The values and attitudes lying behind the facts are more important to cultural understanding.

    b. The language teacher's attempt simply to communicate love and enthusiasm for a foreign culture may be successful with a few students but it does more harm than good with the majority - precisely those students who most need deeper understanding.

c. Even direct contact with a foreign culture may only intensify hostile attitudes toward the culture if the student has no understanding of basic values.

3. We must insist on the fact that culture is a whole made up of interrelated parts. Corollaries to this are:

    a. It is the relationship which must be understood. Knowledge of history, geography, government, literature, etc. as separate entities does not in itself lead to understanding.

    b. The understanding of this relationship may not be taken for granted. Students cannot be expected to learn isolated facts and automatically form an idea of the whole cultural pattern. The teacher must try to make it explicit.

    c. The teacher must not allow the traditional divisions of academic disciplines and the departmental structure of our universities to defeat this purpose.

4. We must face the consequences of evoking a discussion of values. Understanding cannot be achieved without raising,by implication,the question of what lies behind the students' own values and attitudes. Emotional reactions must be expected. The teacher must strive to maintain a rigorously objective attitude toward both his own and the foreign cultures. This is hard for language teachers who frequently feel themselves the apologists of a foreign culture. By their example they must help students to approach the study of cultural differences intellectually.

5. In view of these principles, there is no real conflict between those who favor the "literary approach" and those who favor a "social science approach." Essentially the study of values and attitudes is the bssis of traditional liberal education in its best sense. Unfortunately, what we now call "liberal education" has taken on specific, technical aspects. It is the latter, which are almost divorced from consideration of values, that create the conflict between the two approaches.

B. How to organize a course for the purpose of teaching cultural understanding.

Given these principles, how should one go about the actual task of teaching a civilization course? I have experimented with all sorts of programs and am never fully satisfied with what I do. The following outline now seems most effective to me. You can work out a better one, and I hope you will share it with me, for it is only with such exchange of ideas that we can develop the most effective program. Since I am concerned primarily with France I shall use it as an example, but I believe the plan can be followed in the study of any culture. I have formulated it as a series of questions for the teacher and class to ask themselves:

1. What is the American conception (or conceptions) of French culture, of life in France? The purpose of this is to get the students own preconceptions out in the open where he can recognize them. (Useful: document entitled "112 Gripes Concerning the French.")

2. How do the French envisage their own culture? How do they conceive of their own land (diversity and unity, the hexagon, la terre, le jardin, la douce France,etc.); their past (diversity of origins and unity of purpose, the chain of history, national unity as a human achievement, la patrie as an ideal person); the people (diversity of origins and unity through civilization, the melting pot, tradition and consequences of immigration and invasion, malthusiasm, allocations familiales,etc.)?

3. How does the French child acquire his basic values and attitudes? Home training (love and discipline, feeling for limits, channeling of aggressive feelings,etc.); education (how children learn to learn and to think, severity of insistance on all sorts of limits, expression of personality - "arrière boutique," "systeme D," "chahut," sublimation,etc.); adolescence (adjustment from the ideal code of social behavior to the real one, adjustment to new physical drives, formation of adult ambitions, means and obstacles to fulfillment,etc.).

4. How is the individual integrated into society?

    a. Family(traditional structure,relationship of members toward each other, traditional functions of the family, recent change).

   b. Children's friendships, clans and cliques as models of adult relationships.

   c. Neighborhood and local organizations as models.

   d. History as a source of models (church, army, Louis IX,etc.)

5. How is French society organized?

   a. Formally (politcal, administrative, religious, educational, etc., divisions and institutions).

   b. Informally (le quartier, le pays, regional loyalties, traditional "familles d'esprit," "cercles," growth of pressure groups,etc.)

N.B. Remember that this includes not only the organization itself but even more important, the attitude toward these organizations and associations, and the unofficial but real functions.

6. How are all these values and attitudes and institutions elaborated into systems of symbols which automatically evoke emotions, which provoke action among groups of French people, and which answer their aesthetic needs (politics,religion,literature, art, etc.)?

7. Variation and change (social and regional difference, technological change, modernization,etc.) Problems and conflicts in France today (Algeria, form of government, education, housing, remembrement, death of the traditional family economic unit, real and ritualistic political divisions, relations with the 6,and the 7, grandeur, Nato,etc.)

8. What do the French think of life in America? This gives further insight into French values - and into our own. Similarities as well as differences.

C. Sources and Materials

1. Very few materials and indeed too little information are readily available for this kind of course. Teachers must learn to find their own materials, think out their own programs, and above all adapt them to suit the needs of their specific classes.

2. Traditionally literature has been the primary source for civilization courses. There is nothing wrong with this, but much greater care and discrimination must be exercized in its use. Teachers must not present literary works as the realistic depiction of a foreign culture; a novel is an artistic interpretation of a situation as it is seen by one man, frequently a social deviant. If, however, the teacher keeps this in mind he may without hesitation use literary works as a treasure of sources on values, attitudes and symbols. Used in this way they may become the core of a course. N.B. For this purpose the best literary works are as revealing as inferior, "more realistic" works. Students should never be asked to read second or third rate literature for the sake of the cultural objective.

3. Not only is there little other source material available, but little effort is being made to produce more. Although millions of dollars are available for finding out more about Asian and African cultures, neither government agencies nor private foundations seem interested in encouraging research in areas with which most language teachers are concerned. Only history, political science and language departments offer courses and train graduate students and teachers in our areas. When language departments do offer civilization courses, they put them in the hands of young teachers striving only to gain sufficient prestige to graduate to pure literature courses. This conference is a wonderful idea, but the problem obviously cannot be solved in a weekend meeting.

Since so little effort is being made to work at a solution of this problem of teaching cultural understanding, it is all the more important for us here to cooperate with each other personally to work out more effective ways to help people on this more and more thickly populated planet to want to work and live together.

Remarks by Dr. Camille E. Bauer
Philips Academy
Andover, Massachusetts

I am not really worried about these conflicting anthropological and humantstic and integrative aspects of culture. My problem is how am I going to get my point across to the students with the maximum of their participation.

I would invite their participation in the most active way by asking them, for example, what American people usually think about the French people, and you would be appalled at the list of prejudices and myths that are said about French people.

After this introductory exchange between teacher and student, I would myself then point out what I think is different. For example, if you have to deal with character, I would say that the character of the Frenchman is a web of contradictions and contrasts, that it is not possible to define him. In these contradictions is the big conflict between the cult of reason and its negative aspects, between the logical and the irrational. But it is possible if not to give a definition, to find at least some traits that are constant, that an American or any one else would find in France if he went there.

I am well aware that this is presenting facts, but I can present facts in such a way as to arouse the interests of the students.

I would speak about the following traits, each having probably its counterpart. The Frenchman is an individualist. I would show in which areas this individualism becomes apparent, within age groups, within certain social groups, in different geographical "milieux," and I would add the historical dimension whenever it was necessary in order to highlight and explain the present day situation.

I would show how the civic sense is under-developed; what the attitude is, shall I say, the typical attitude of the Frenchman towards established authority, toward the State, the Internal Revenue Department, the Police, the street lighting regulations, and so forth.

The Frenchman is a chauvinist. This seems to be in conflict with what I said before, that he feels antagonistic towards the government, but as soon as you speak about the mission of France he will be carried away, not by his reason, but by his illogicalness.

Another trait, among the others which I have listed, is his love for "les choses de l'esprit," becoming apparent in his reverence for intelligence rather than for character. What happens when a person is being screened for an important position? Which qualities are watched for first? His love of formulas, systems, principles, abstractions, rules, logical plans, how a Frenchman dearly loves to get an exposé with a good introduction, a good body, the first part, the second part, and the third part, and to wind it up, to have a beautiful construction of the mind. This is, I think, very French.

Then the use of the"choses de l'esprit" as a social game, as this is the play of wit. Wit contrasted to Anglo-Saxon humor. This can be very cruel. This is French cynicism, which to me is French pessimism, rather, this leveling of shots, these banderillos which serve as a formative influence on society. We are cruel to each other in our remarks, but we all accept this game.

After this exposé, I would then present dialogue which highlights some of these points. I would present this dialogue and then show each point, and at the same time try to get the correct intonation that goes along with the culture. In the dialogue which I present here, by Daninos, you can see literally the gesture behind each sentence. It is about one of the hundred and twelve gripes which Professor Wylie mentioned this morning, in this case,the Frenchman's own gripe against the State, anything that can be put under the pronouns "il" or "ils."

This dialogue takes place in a railway carriage. Strangers thrown together by the fact that they are seated in the same compartment in a train, join forces against the established authority represented by the conductor.

The first lady says, "Why don't they check their railway carriages before putting them into service?" Second lady, "To think that I have to buy a ticket for this poor little dog."

First gentleman, "Of course,'Pensez donc.' But they don't care. They don't care." What do you say? You know something very bad.

Second lady, " Of course, all they want is our money. They don't care about the rest."

First lady, "If we had a government."

This by the way has changed. I mean, there is a government, but I am sure it is the other way around now. "There is one, but it is a though there were none."

Then the first gentleman says, "What we need is a government that governs, an administration that administers. You are asking for too much. "Un homme à poigne" The man with the iron fist. "Je te balancerai tout ca, un bon coup de torchon." I would make a clean sweep of it. In the meantime, they are here, and here they stay. They just think of getting plenty of money. "Ils ne pensent qu'à s'en mettre pleins les poches." Then"la tête de beurre"which probably would not be butter in many other countries in the world.

Then another phrase which is highlighting a linguistic aspect of culture, les voyages aux frais de la princesse. I do not know how we would say that, to travel at government expense. It is not the same. It does not have the same resonance.

"Have you seen this so-called Parliamentary mission in black Africa? Pht. Who is paying for this all? I really ask you."

Second lady, "It is us. It is you. It is me." "Of course. But really, they are overdoing it." "C'est trop fort!" "What a shame. Our beautiful country. So rich, and which just wants to do a good job."

Here you have the genuine love and admiration of the Frenchman for his own country. As soon as he wants to make a good impression on foreigners: "ils finiront bien par les mettre en place!" They will soon let it go down the drain.

And then there is a flashback to the bad situation in the railway carriage. "Is it not a shame. Look at this carriage. When I think of all the foreigners traveling. What an opinion they must have about us. I shall write to the company."

"Write to them. Of course, go ahead. They will not even read your letter." This is in my opinion a typical reaction of the Frenchman. They make a beautiful show, articulate expression of outrage against the government and threaten to do the wildest things, and then they will not carry them out, or only half, because they know that from the outset it is doomed to failure.

Then comes the conductor, so they say to him, "It is a shame, do you hear? It is a shame. Give me my money back." The conductor in his way of shirking his responsibility says, "If you have any complaint to make, Madame, write to the SNCF.

"Then you, what are you for?
"I am checking on tickets, Madame. Give me your tickets, please."
And then immediately the gentleman gets up and says, "Je vous prie d' ètre poli avec Madame!"

And the conductor says, "I am polite, and besides I did not ask you for anything. Show me your ticket, please."

And this gentleman says, "No, I will not show it to you."

"Well, that is what we are going to see."

And then this gentleman flies into a rage and says,

"Ça, c'est trop fort! Vous me le paierez cher, mon ami!' "You are going to smart for this. And first, let me look at your number, 3,472. Well, we will not lose any time waiting." He who laughs last laughs best.

In the meantime, "Show me your ticket," says the conductor.

Then it ends with the ladies saying, "What a character. What a fellow!" "Quel esprit!" But you see how the French people say, "Quel esprit! Quel esprit! Jamais, on n'aurait vu ça avant la guerre!" You would never have seen anything like this before the war. This nostalgia of things of the past which are much better. Le bon vieux temps.

And the gentleman says, "They are worse. It is all the same."

After this dialogue which presents these gripes, if I had to drill pattern structures, I would include these into my pattern drills. This dialogue is just replete with conditional sentences, so I would use for example in my pattern drill, "Il n'y a pas de gouvernement."

And the student has to say, "c'est comme s'il n'y avait pas de gouvernement. Le gouvernement ne gouverne pas." The government does not govern. ""C'est comme si le gouvernement ne gouvernait pas." "Ils ne pensent qu'à s'en mettre pleins les poches." "C'est comme s'ils ne pensaient qu'à s'en mettre pleins les poches." And so forth.

In this way the impact of this teaching I hope is greater than it would be if everything were said at random. In this integrated way I hope to make a bigger impact on the students.

Thank you very much.

Remarks by Professor Helmut Rehder
University of Texas

I have been somewhat puzzled by the initial impressions that I have gained at this conference, and while I am called upon or have been asked to give either a demonstration or perhaps a lecture about a course in German culture, I would rather turn the tables and ask you to tell me how to teach this.

I have noticed at the beginning of this afternoon's panel, that after a first expansion of tha language teacher which took place about seventeen years ago, in 1943,1944, to be exact, when the emphasis was first placed on the spoken language, a further expansion has taken place now. Namely in 1943 when choral approach to language helped particularly the shy student to come out of himself and participate in the use of the foreign language, I see a further expansion having taken place, namely that the student is also expected to be an actor.

Now, all of this I would like to use in order to interpret what this conference is all about. Namely, the search of culture, the search for cultural patterns, it seems to me, is only the answer to the age-old question of what we are supposed to put into our language courses.

Namely, it is the problem to put content, substance, Gehalt into the teaching of language. If I may just take a few minutes in order to show the relative level on which this substance can be put into the teaching of language, I would like to say right in the beginning, that it is very difficult. In the elementary class, in the first hour, with good thorough oral drill we may succeed in establishing in the minds of the students certain sentences, not exceeding, let us say, thirty words for the first lesson. The second lesson, perhaps, can be expanded to fifty or sixty words. At a similar rate the expansion will probably go on during the next few weeks.

What,then, by way of content reflecting the culture of a people, can be put into elementary language classes? I should like to illustrate this from the beginning with the traditional and perhaps the more functional way of teaching German.

If we proceed in the study of the conjugation with the pronouns and the conjugation of the verb, ich gehe, du gehst, er geht, wir gehen, ihr geht, sie gehen, and the students have acquired perhaps this routine knowledge, then it seems to me that there is a certain waste of effort if we make the students talk back to us, and a college student, particularly a nice girl would say to me, "Gehst du noch nicht?", and I would have to say, "Oh, pardon me. You cannot use this."

So there seems to be a waste of energy if we first pour a certain pattern into the students and then tell them to be careful not to use this pattern.

In order to circumvent that, we actually ought to dulicate in the classroom what is done in Latin, and in order to circumvent this particular embarrassment of using the informal, the intimate du or ihr, we resolved at the time, my colleague, Freeman Twadell, and I, to introduce the intimate form when the students are ready for it, not only in grammar but also in a certain way of having matured in the language, and perhaps then something like this emerged at the end of the course during which the students had been carefully guarded against any use of the intimate pronoun. Maybe a picnic was introduced where various younger and older people gathered, and particularly a young man who had just met a young lady, and addressed her in the formal "Sie", suggested finally that water was necessary at this picnic, and the young man said, "Oh, yes, I know down there is a wonderful valley. Let's go down to the well," and they go off. The conversation among the others goes on for at least ten minutes, and then the two come back. Suddenly the young man says to the girl, "Lotte, darf ich dir Fräulein Kissner vorstellen?"

Ah, the students then notice that something has taken place in the background, and they suddenly understand the situation from which this has proceeded.

Now, on the other hand, it is extremely difficult it seems to me, to put that content of culture that we are actually aiming at into the day by day procedure in the form of purely lectures on subject matter, on "Stoff." As Professor Wylie, for instance, pointed out this morning, if we merely heap and pour out onto the students what we consider the cultural values to be, that, of course, would only be an enlargement of an academic approach.

In this respect I have pondered over the fact what might be included in a course on culture as it is offered in the NDEA institutes during the summer. To begin with, the situation is unique in German in that there is practically no handbook available which would suit the purpose of the student. There was one available about thirty or forty years ago, the Grundzüge der Deutschkunde by Hofstetter and Peters, but naturally, the contemporary scene has changed, and so this book is no longer either useful or available.

So we have not only to gather our resources piecemeal, but we have to take a new stand toward the problem of what this culture represents. I was somewhat impressed by the contradictory use of the term culture which has developed due to the fact that the language teachers have hitched on to the leadership of the anthropologists. I feel that what the use of the term "pattern" might represent, particularly "cultural pattern", could be something like this, methodologically speaking:

We should not really subscribe to any particular academic method. We should be descriptive and analytical and at the same time also historical and synthetic. In the classroom we should really be reproducing life, and life in all its complexities. After all, is not the school, a four year course, or the eight year course, merely a condensation of what generally could be achieved by a lifetime of experience.

So what the cultural pattern has to offer is a peculiar mixture of two methodological approaches. The one is the study of the present day scene, if I may formulate it that way, which is called culture, I would say with a small "c" which merely tries to describe, completely describe what a foreign people, a foreign nation has produced, a) in ideals, b) in certain daily practices, c) in certain values which are cultivated by that nation but not always understood, shared, or even approved by other nations.

And similarly one could arrive at these patterns by what people outside that particular nation have established in regard to the evaluation of the ideals of that particular nation.

I am struck in this respect for instance, by a review that recently appeared in Time Magazine following the performance of the first part of Faust in New York. Without going into detail, I have the impression here that the criticism proceeded from a cliché which reflected at best 19th century thinking. Here is the danger of the anthropological approach, namely that that which we call "patterns" can easily deteriorate into clichés. So we have to be careful that the description, the observation of the foreign mode of living be made in its own terms and not in the terms of, let us say, the anthropologist or the sociologist who is accustomed to the American society.

On the other hand, what I would assume culture would mean is precisely the opposite of this study of the generalities: namely the study of the unique; the irrepeatable; the irreplaceable. I was struck by the invitation by Mrs. Woodworth that my discussion might deal, a) with the presentation of a cultural pattern, and b) with a presentation of a great achievement of German culture.

Now, by great achievement, whether it is in German or any other literature or culture, we of course, would consider the artistic, the intellectual, the spiritual, those works which have given a certain nation its value, and which is precisely the irreplaceable, the unique, "das Einmalige," and to teach this will require a certain skill.

In order to survey or to examine what might go into a course which is to teach the high school teachers in German or help them rebuild,as it were, retread, their knowledge of German culture, I visualize something like the following:

It seems to me in the first place that it is almost unavoidable to speak about the geographical scene. By that I do not mean merely the geography, but I mean a presentation of landscapes, of scenery, weather, meteorology, the entire space which surrounds a certain nation, the nation that happens to speak German in this case.

So the geographical discussion would have to include physical, economic, anthropological, meteorological features, etcetera. This can immediately be exemplified by something historical, namely let us say, a brief lecture on the German place names which reveal in their almost systematic' recurrence of certain patterns, certain developments in the history.

Another feature that could be built on the geographical scene would be - I am quite aware of the fact that this is quite subjective - a brief perspective of the migrations which affected the German culture at the beginning and at the end, the Völkerwanderung as well as the migrations after World War II which lead us into the present day scene.

And in connection with the migration it would be fairly consistent to have a brief survey of the linguistic situation, a study of Germanic languages as well as the German dialects. Often the question has been posed whether the summer institutes would proceed more fruitfully along historical lines or perhaps along descriptive lines. While the descriptive seems to be the more fruitful, the more purposeful in the limited period that is available, I think the historical development should be excluded.

And just to apply the perspective of history, let me merely suggest that it might be possible to speak about German history in one hour, if the history could be divided into three major periods: first, the period from the beginning and the Middle Ages to about 1300, i.e.,the age of the horse, knighthood, chivalry, etcetera; second, the period from 1300 to the end of the Thirty Years war, i.e., the period of the ship, the discoveries, the expansions, the crusades, etc.; and third, the period from the Thirty Years War to the present, or almost to 1945, i.e., the period of the infantry, the foot soldiers; whether they begin with the individual armies of the princes, in the pay of the princes, or end with the private armies of the dictators in our period.

Besides, this very brief and forced and in that respect very subjective survey of German history happens to coincide with the main channels of economic development, namely in the first period mostly along the Elber River with the expansion of the German Empire to the east; or along the Danube River in the second period, with the Hapsburg dynasty entering on the scene; or in the third period, particularly taking place and enacted along the River Rhine.

But no emphasis on history as such would appear necessary as long as it is always desired to recognize in the present day scene the presence of the past ages. From this point of view then, it would be definitely necessary to say something about the present day situation, the present day Germany, and the political situation, the religious situation, the constitution and the political structure, particularly involving the problem of Berlin which brings to the students at least the vital problem, the vital political problem by which we ourselves are effected.

I can not go into detail although in such a course, and in an ideal course such as I would consider it, there is certainly a place for it. I cannot go into detail in a brief discussion of the economic reconstruction of Germany, the financial problems, the problems of taxation, the reorganization of justice and the role of the individual in the state.

What is necessary is the description of rehabilitation and the communication system, perhaps even going so far as to discuss the enforced rearmament of Germany. What this brings us to, then, is a discussion of society, the social legislation, charity, work, and play.

I am thinking here in terms , ,let us say, of Huizinga, Homo Ludens.[1] I think it is instructive to see how much of the mentality of a nation, of a group, will be recognized in its forms of recreation and forms of play which then would include also such traits as humor in its various forms.

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[1] Johan Huizinga, Homo Ludens Rowohlt Taschenbuch Verlag Hamburg 13, vol.21.

From this, it seems to me, from this point of view of the recreational aspect of society something would have to be presented concerning the position of the worker, the position of women, and naturally the position of youth. The history of the German youth movement, which although in history not very old yet, actually, has influenced the direction of the world youth movement, would definitely have to be traced and discussed.

From here the transition to the school system and the educational ideals have traditionally represented a topic of interest to teachers and students alike. And as soon as we have arrived at the educational ideals, I think a very brief lecture on German philosophy, on the German traditional philosophy would be necessary.

In an experiment which I conducted at the University of Colorado last summer I suggested that the following philosophers be briefly accorded some attention: Albertus Magnus, Meister Eckhart, Martin Luther, Nicholaus Cusanus, Desiderius Erasmus, Leibnitz, Kant, Hegel, Schopenhauer, and Nietzsche. Because again and again, while it is not possible really, to do justice to these ten philosophies in toto, at least the aim, the ideals, the vantage point of these men is again and again reflected in the general development of German thought and German life.

From philosophers I would go over to the field of German explorers, scientists, and engineers, and although this would perhaps be only an enumeration, the next step would be not literature as such, but perhaps a perspective dealing with the production and consumption of literature. And as I visualize here the cultural aspect of literature it would not be a history of literature, not a literature dealing with the life or personal background of a particular poet, but I would conceive of literature merely being that work of particular linguistic experts who managed to express linguistically most skillfully and most accurately that which all of us can and do feel.

In other words, the poets would merely be interpreted as the speakers of a nation in terms of mankind, and it is in this respect that I would perhaps offer a few hours concerning the classical literature, particularly Schiller, and especially Goethe, and attempt, (I have not found yet the formula for it, but attempt) to present as early as possible, not only Faust Part I, but Faust Part II which traditionally is looked at askance as "Oh, yes, that's a lot of mythology and a lot of thought of an aging person." It seems to me that if we looked at Faust Part II honestly, merely descriptively, and analytically, that perhaps much of what is contained in Faust would have finally found in our own age the means of expression, of translation, if we ever dared to use film, television, radio, and all the other means of communication by producing this work, this presentation of the spirit and depth which Faust Part II represents. Yet here constantly, we deal with a certain pattern, a cliché which is repeated, "Oh, yes, this is beyond us. We have to know a lot of mythology."

I do not think that it is absolutely necessary for the understanding of Part II of Faust. But Part II of Faust is, it seems to me, one of the essential features that should find a place in a course on German culture.

And from here I would ultimately go into a brief discussion of German music and art, art in public and private life, art as it is collected, and as it plays a certain role in families, as well as it is collected and plays a role in the museums.

And finally, in order to round up this course in German culture, I would return to an evaluation of the ideals, mainly first, the ideals of which the German nation, the German people as such are proud, and those values which they consider their weaknesses. In this respect, then, I would not merely stop with those amenities, those cultural patterns which tell us that the Germans happen to eat with a fork in their left hand and the knife in their right. As a matter of fact, the rule is the fork must never leave the left hand. Yes, that is important, too, but there are other things which in the short time that is available to us, perhaps should be considered more valuable, and should receive greater emphasis.

And number two, the evaluation would pertain to those things which foreign countries, the west, or the east, have either recognized or received with reserve, or received with strong criticism. It seems to me that only in this manner, perhaps, can we circumvent the general danger of studying clichés or patterns when it is necessary and desirable to study values.

Remarks by Miss Nonna Shaw
University of Indiana

I actually do not teach language as such. I teach Russian literature and a course in the culture and history of Russia. This course is an experimental one. I am teaching a course of that type for the first time, and our methods, the way we present material in this course, we think, have not been used.

Our method of approach to teaching the course in Russian culture has been determined by what we consider to be useful at the present time as far as the type of student that we are dealing with is concerned. We do not name this course a course in Russian cultural history, but we name it Russian Culture and Soviet Character, or Russian Culture and the Formation of Soviet Character, which of course points out immediately that our chief interest is to give to our students information which will enable them to understand before they teach the Russian language and culture, and communicate culturally through it. We feel that our prospective teachers of Russian should first of all understand what sort of people the Soviet people of today are.

In the first part of the course we have decided to give a series of lectures on the backgrounds in all Russian culture. We speak about the type of society which was characteristic for the neighbors of the old Slavs,and for the Nomadic Tribes of the southern Asiatic steppes.

We speak about the fact that the characteristic trait of people belonging to these tribes was an exteme drive for power, and then we contrast these tribes with the peace loving, anarchistic types of society exemplified in old Slavic communities.

Then we speak about the impact of cultural values which these nomadic tribes brought to the Slavic communities when they happened to overrun the Slavic communities.

And we speak about the fusion of two cultures and what were the results. We also speak in the first part of this course about the Mongolian invasions of Russia, about the changes that came about, what happened to the Russian society which was already very unstable at that time, what happened as a result of these invasions, after this and during the time of the reign of the Tartars over Russia and afterward. What happened? How did the Russian state come into being, and how did it happen that it was consolidated and, so to say, formed along centralized authoritarian lines?

This is the first part of the course and the method is simple. To present materials of that nature, the topics which I have already indicated to you, I simply use a straight lecture method. I prepare my lecture and speak for one hour in Russian. I proceed slowly. I have a class of about thirty students who are prospective Russian language teachers in high schools and other schools. In addition there are five native Russians whom you may call informants. These Russians are a very interesting group. Among them are the new and the old immigrants. This group is supposed to and does very actively participate in anything which is said. After each lecture they initiate the discussion.

They are new and old immigrants who are very interesting for an American student to observe because there are very often clashes of opinion among them. As a group of informants they are also interesting because they belong to different national groups. We have great Russians; we have representatives of the Ukranian group, which is definitely slightly more nationalistic than the great Russians. We have also a White Russian.

These people come from different professions. There is one Soviet journalist who is a very bright man, another is a professional soldier, or at least he used to be a professional soldier, the third is a philologist, and the fourth a historian.

We embarked upon the lecture method. Originally Dr. Edgerton advised me simply to prepare a number of questions and pose these questions to the American student and it was hoped that a very lively discussion would follow. But I have decided otherwise because the five Russians who are in the group traditionally expect something more solid, something respectable, something with some sort of substance. A Russian feels one should come to some sort of solid conclusion, he feels that things must be answered, some problems must be solved, and of course we know no problems can be solved quite satisfactorily especially if you discuss things like these. But still it gives them a sense of some seriousness and purpose.

So it is almost for their sake that I give a lecture in the very beginning. Topics which I have named here already will actually serve as an introduction to something which will be stressed in the second part of the course, that is the formation of the Soviet Character.

We are interested to determine by the end of this course, what elements in the Russian cultural history of the past have been transmitted and survived, and how were they changed under the impact of a new ideology, a new regime in Russia.

When we come to the formation of the Soviet Character we definitely will have to speak about whether there is such a thing as the Russian national character. Is there such a thing as typical traits which could be particularly ascribed to or blamed upon the Russian only as contrasted for example, with the Germans or the French?

First we consider geography, the land and the people who live there, the particular type of land, its geographical spread; or the size of the country, the fact whether the particular terrain, or geographical situation favors a certain type of culture, like a river culture or a desert culture, or some other culture.

Wherever we can, we introduce the comparative element. We constantly refer to some possible similarities or differences, for example, with American geography. As a matter of fact, the very first lecture was a discussion on such topics as the land and the people. And this lecture was largely borrowed from John Good Fletcher's Two Frontiers,[1] which is a comparative study of American and Russian cultures from the point of view of similarities or problems which the two nations have faced.

We feel that in the formation of Russian character in general, the idea of a frontier is important. The position between east and west is very important. In connection with the formation of the Russian character we shall also discuss their particular attitude toward foreigners which is probably somewhat different from that which the German or French people evince.

We will speak about the Soviet family, about the position of the woman in that Soviet family and society, and we will speak about marriage and children. We will also speak about Soviet Russian institutions, for which our previous discussion on the old Byzantine state provides a very useful background.

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[1] J.G. Fletcher, The Two Frontiers: A Study in Historical Psychology, (New York: Coward-McCann, 1930).

We will try to understand why a traditionally strong authoritarian government has flourished in Russia and been successful, and also why it was Russia where the Marxist theory took such hold of the people's imagination and was so strong that it finally brought about violent trouble and revolution and the establishment of the Soviet state.

Then we will also discuss the effect of the Russian mentality, the Soviet mentality on the Russian language, and we will speak of national minority groups in the Soviet Union. We will talk about the church, about the Messianic idea which actually originated from the old Byzantine, and which has been inherited by the Communist Party in Russia, this idea of liberating, bringing salvation or spiritual salvation, to the rest of the world.

Our lectures and sessions are conducted very informally, at least the part which follows the lecture. I told you already that all sessions are conducted in the Russian language. We encourage our students to participate, and they do participate actively in the discussion part. We also tape-record the lecture part so that the students can go and listen. Of course, we feel that it should be given in Russian, because we try to expose them to different types of materials in the Russian language, and some of the vocabulary during the earlier periods of Russian cultural history, is probably quite new to the student.

Our students can take courses in Russian history, but such a course, especially ancient Russian history, or the history of the Soviet Union, is not quite the same thing. It is not a course in cultural history.

I was thinking, as an example, of something which has gladdened the hearts of the students. This was an article by Ilyia Ehrenburg which he wrote in Pravda in 1945, as an example of what different people think as to what Russian culture is like and what the Russian people are like. We cited quite a number of opinions on the Russians by Russians. And Ilyia Ehrenburg wrote that there is something universally embracing in the Russian view of life. Russians look upon the world as their property in the sense that the world belongs to the whole humanity.

Remarks
By

Dr. Lawrence Poston
Head, Language Institute Unit
Language Development Section
Financial Aid Branch
Division of Higher Education

(Editor's note: The following text brings only that part of Dr. Poston's remarks which dealt specifically with the subject matter of the conference.)

I just want to make one point perfectly clear: This conference was called primarily to help us settle the problem that has been with us from the first, and that is the actual content of what we will call the culture and civilization courses.

They vary a great deal. But the one thing that has bothered us a bit has been that from time to time we see a course that is simply a repetition of what a good many of your participants have had already, that is the conventional third or fourth year college course in the history or the civilization of this or that particular country. And the idea, of course, is not to repeat something that at least some of them already know, but to see if we can give them something else, a fresh approach.

So we are somewhat worried when we learn that a course in culture and civilization is the same thing that you have been giving on your campuses for years. As Professor Adams pointed out yesterday, we do not conceive of a clash here at all, Certainly none of the anthropologists to my knowledge decry the study of the humanities, and no outstanding humanist would decry the study of anthropology.

In other words, we have at least two approaches here, both of which are equally valid, but the thing we have to determine is just what particular program is of the greatest advantage to the teachers in the elementary and secondary schools. It can, of course, and should be an enrichment program in part, but you also have the second problem of what material to choose, and how to present it. That is, not only on your part, but on the part of the teachers who go back to their high schools.

All right now, I am enriched in the matter of the cultural history of Spain, for instance. But what shall I tell my students in high school? How can I introduce this material when I get back to them? What above all should I include and what with my limitations of time conceivably could I exclude? Those are practical problems we are trying to crack, and whether or not we can crack them is going to be almost entirely in the hands of the people in this group.

Remarks
By
Dr. Robert Lado
Academic Director
Institute of Languages and Linguistics
Georgetown University
Chairman of the Conference on
Culture in Foreign Language Teaching

I feel a great responsibility for what we should accomplish at this conference. I understand there will be approximately three thousand seven hundred teachers of foreign languages, of high school and elementary school language courses, under your care this summer, and estimating that they will teach perhaps one hundred students each, this means that by next September what you do will influence or not influence, influence favorably or unfavorably, approximately three hundred seventy thousand elementary and high school students in the United States. And if your influence is worth its salt and should last three years, it means that what you plan today will influence perhaps one million American students.

What is the purpose of this conference? You are to teach cultural content to high school teachers and elementary school teachers of language, not culture specialists, who in turn will teach elementary and high school students.

The idea is that these students should learn to function in a foreign language for the purpose of educating them, of producing educated young Americans that are prepared to cope with the twentieth century.

Professor Wylie mentioned this very term, learning to function in the foreign language. I would like to expand it into two levels of functioning. One level of functioning is that of being able to act and speak in the cultural milieu, and the other is to be able to understand the products, chiefly the literary, linguistic and cultural products of that culture. So we have funtion by way of understanding what comes from that other culture, and function by way of functioning, of acting in the other culture.

At this conference it is believed that the preparation of a detailed outline or syllabus for what you are going to present to the teachers this summer is one way to see that we exchange whatever knowledge we have and that each one will produce a better course this summer.

I am concerned that we not allow our personal prejudices, resentments and frustrations to influence us to produce a narrow syllabus. Yesterday morning you had three presentations by three scholars who were also diplomats, and there is great danger that you may have been lulled into complacency, that you can go back and just teach the same old course again and let the teachers who come to your class adapt themselves to your way of doing it.

Now, I would say that if this is done, there is danger that German culture will be taught as a dead culture, and I want to ask you, is German culture dead? Is all German literature already written? Is Germany ever going to write any more literature? Are there any newspapers worth while reading going to be published tomorrow in Germany? Are you going to prepare teachers who can teach students to understand a little bit of the newspapers that will be produced tomorrow, of the literature that may be produced in Germany tomorrow? If they come in contact with some Germans, are they going to say you do not live up to the standards of the 19th century Germany, and therefore you must be an uneducated German?

Now, for the Spanish people, are you going to allow your students to expect all Mexicans to wear Mexican hats such as are used in the Mexican Hat Dance, and to expect all Mexicans to know how to dance the Mexican Hat Dance, and play the guitar and sing serenades to señoritas and be forever thinking only of making love to beautiful señoritas?

If you do, you will be doing a great dis-service to the young people of the United States coming up who are going to face problems greater than you and I have to face.

Are there no telephones in Mexico City? Is Buenos Aires populated by people that ride on burros? Do all the high school students of Santiago de Chile recite Don Quixote de la Mancha, during every conversation they have with another friend?

One of the chief purposes, we say, in teaching a foreign language to high school and elementary school children in the United States is to help them become broadly educated Americans who can cope with the world that we face, which was not of our choosing. We are placed in this position. That is the twentieth century.

This can be achieved in part by teaching them to understand the meaning units that the Spanish speaking people use to talk about the world. And these meaning units are encoded in part in their words, in their expressions in the heros that are known, that are still living, though they may have been buried centuries ago.

Therefore it is a dis-service to insist that we must teach only the classics of Spanish literature, or only the classics of French literature, or only the classics of German or Russian, or whatever, literature. That is not producing educated young Americans. An educated person is a person who can cope with the complex world and come out on top with things that are worth doing. If you deny your students or your students' students the experience of the culture as it is, you are producing greenhouse young men who will wither the moment they come in contact with the world as it is, and who will not be able to point to the things that are worth doing and worth seeing, and will be completely defeated.

Now, a brief example in which I shall talk about the basic meaning units that people use when they talk to each other, when they talk about Americans, when they talk about their literature; that poets use when they write great literature.

For example, in the Spanish language "pata" means animal leg. It does not mean human leg, and "pierna" means a human leg. "Pescuezo" means animal neck, but a human neck is "cuello." "Lomo" means an animal's back, and "espalda" is a human back. And so you have a whole pattern of meaning distinctions that all children have to learn to use when they learn Spanish. If a Spanish child at table says, "I want the pierna of the chicken," he is promptly corrected and told chickens do not have piernas. They have patas.

Now, if we attempt to teach our children great Spanish literature, and they come across these words, they will not understand it unless they know these basic meaning units.

By the same token a reasonably educated Spanish child knows what to be a "Cid" means, because the poem of Mio Cid is part of the living culture of Spanish children. And so I could mention a great many things: "Zarzuela," "los Borbones," "Ruben Dario," "Pio Baroja."

I am not just talking about how to hold your knife. I am talking about the basic patterns of thought, of expression, of interpreting the world, of criticizing us as Americans, of praising and criticizing themselves. That is what I am talking about. That is a very complex thing, I know. It is a tremendously complex thing, but are we going to shirk our responsibility and say it is very difficult? Are we for example, going to say, "But there aren't the right summaries of German culture or Spanish, or Russian culture for us; we are going to have to wait for the results of the research that is proposed in order to do this." If we say this, we will not have a chance as we have now.

Here I have a bibliography of books and articles concerning Spanish thought and meanings and products that is a tremendous list. It deals with historical atlases of Spain, with art, food, cities, customs, folk lore, the songs, the legends, the Spanish woman, wines, philosophical interpretations, and so on.

I know that there are such studies concerning French culture and French achievements, and I know there are such studies concerning Russia, and I am sure there must certainly be German scholars who have written similar studies.

It is true perhaps that this is in a six volume collection. You cannot expect that the ones whom you will teach, the high school teachers of language, will read a six volume analysis of a culture. Maybe this is your responsibility. Maybe this is what you have to do to bring it down to size. It is possible that the school teachers of language may not have quite as deep and broad a grasp of the culture as you do, but as a result of your reading and your course, they should have a broader and deeper grasp than before.

One or two more points: Professor Wylie said that we in general love the culture that we teach, and this is a very great advantage, for we will go deeper and stay with it longer if we love it. On the other hand we must not be so carried away by our love of this culture and this language that we will insist that all of our students submit and be submissive to it. There is a need for us to make allowances for the freedom of our students to like it or dislide it. The only thing that we can insist on, it seems to me, will be understanding. To illustrate and carry home this point: just because, for example, the bull fight is a very well known cultural activity of most of the Spanish speaking world, it does not mean everyone in Spain loves bull fights.

There are in the first place two kinds of variations we must be aware of. They are the subcultural variations of the regional type and the individual variations.

For example, in the English speaking world we see that we have the United States, England, Scotland, Ireland, Australia, New Zealand, and so forth, and that there are very great variations within these areas. If we limit ourselves to the United States, we also see subcultural variations in the New England States, the Middle West, the Far West, the South, and so forth.

Then there are social and educational differences within any area. Major variations cannot be ignored if someone is to understand the English language and the English culture. The same is true of the Spanish speaking world, the Spanish speaking community, the Arabic, Chinese, Russian, or any other of the major cultures of the world.

Usually we tend to see these differences within our own sphere and we think that it is a lot simpler on the other side. Now, in addition, there are individuals within each culture who may approve, follow, and support some or all of its patterns, or they may not follow or not approve or even resist them.

The fact that the individual may do this does not deny the existence of patterns. On the contrary, it tends to confirm them by the fact that the individual must go against them if he wishes to assert his individuality. The patterns themselves may in many instances allow for more than one position within the culture. For example, it is permissible in the United States to be either for or against the Democrats or the Republicans.

And finally the problem of cultural loyalties of language teachers. Since the professional view requires that the language and culture be learned as they function for the members of the target culture, does it follow that the teacher must have the same loyalties as the members of that culture? This is a hard question to answer.

Obviously, the teacher must understand as fully and as vividly as possible the meanings and connotations that the members of the culture react to if he is to transmit that understanding to the students, but the teacher may or may not consider these reactions his own.

For example, if the target culture is predominantly different from that of the students and the teacher, he needs to understand at least the basic facts of that culture's religion since this is decisive in understanding the target culture and its meanings and values. But he does not have to adopt that religion himself. He should be able to say to his students, this is what they mean and believe so that you may understand what they say, and so that you may communicate effectively when you tell them something.

Now, it seems to me that the syllabus that you should produce, or the outline for the syllabus that you should produce should include some suggestions -- should include two types of things, the kind of scholarly reference that you would read and look into, and second, the kind of reference that you would recommend to the teachers whom you will teach, and these two references can be different or, sometimes, the same.

In these references you should certainly include the following categories: number one, some over-all treatments, or syntheses of the culture. If these are in the form of films, so much the better, for they could be used even for the students eventually; second, the syllabus should include a comprehensive and detailed listing of cultural notes, not only the cultural gripes that were mentioned yesterday, but positive listing of the things that are interesting and representative of larger patterns of the other culture.

These cultural notes may have to be explained ad hoc in connection with a dialogue that the teacher is teaching or in connection with a short story that is being read, or in connection with a play that is being practiced, but they should be fairly detailed. If at the present time, there is no scientific survey of such details, a group such as you can spend some time remembering cultural notes for each one of the cultures that are important to bring up during the teaching of a language.

For example, a person studying Spanish has to learn that when I say my name is Robert Lado Canosa, then I am not Mr. Canosa, but Mr. Lado; but when a Brazilian says his name is Jesus Desoto Coutinho, then he is Mr. Coutinho and not Mr. Desoto.

Now, that may be a detail, but it is a detail that will help them understand the great literature where names appear and they will immediately understand why Azorin in a Spanish short story or treatment is using some names which have a lot of meaning, why Doña Barbara by Gallegos is called Doña Barbara and not Señora Barbara, and so on.

When to use the familiar form, when the formal, has to be taught fairly early. It may be during the first few days of the course, and this involves cultural notes. As to the size, the complexity of the family, for example, you cannot wait too long to have a cultural note on this. Certain expressions that come up, what do they mean? Just as when a person from another culture comes to the United States, he cannot go very far in reading without encountering baseball games in great literature. In the Nobel prize winner, Ernest Hemingway's book, The Old Man and the Sea, you can not read ten pages without coming across baseball images. Are we going to expect the student who reads this merely to think that he can find the meaning in the dictionary? He will not.

Thus cultural notes are important. They do not necessarily have to be listed systematically at this stage, but they should be listed for the benefit of the teacher whom you will teach.

Then there should be some listing of the overall patterns that are presumably characteristic of this culture and make it different from others. It should be very important to try to show whether or not these supposed patterns are genuine or not. Are these romantic notions that all Spanish Señoritas can play the pandereta or are they genuine patterned characteristics? They may be quite subconsciously adhered to by the members of the culture. These will be tremendously important to bring to the surface and list.

Then in addition, of course, there should be some help to the teachers whom you will teach on what are the highlights, the important elements of the literature, the art, the music, not as if they were dead, but as much as possible as the representatives of living cultures.

It is up to you to do this.

Report on Results of French Group Work Session

Professor Alphonse V. Roche, Northwestern University, Chairman
Professor Gerard J. Brault, Bowdoin College, Historian

The meeting was called to order promptly at 10:15 A.M., Professor Roche suggested that individualism is perhaps the most characteristic cultural pattern of the French people and that, though there are other prominent traits, these vary a great deal in different regions of France and at various social levels. He added that everyone recognizes the fact that there have been important changes in France recently and that it is important to stress these in any analysis of contemporary French culture. Professor Lawrence Wylie suggested that the institute participants' needs to be borne in mind at all times. Wylie's book is now available in French translation (Village en Vaucluse) from Houghton Mifflin and Company. He also expressed his willingness to provide the participants in the work session with copies of the so-called "112 Gripes" as well as with an outline of his course at Harvard and the bibliography which he distributes to his students.**1

The first portion of the work session was devoted to an exchange of valuable bibliographical items as well as some useful addresses, chief among which were the following:

Librairie Gallimard, 15 boulevard Raspail, Paris (VII^{e}), it would seem, is the most satisfactory book dealer.

Hachette puts out a Catalogue général des publications scolaires as well as Langlois et Mareuil, Bibliographie des études françaises.

Since they are books used in French schools, Perpillon, Géographie de la France (3^{e}) and Bonifacio, Histoire de France (cours moyen) are of interest to participants. Volume III of the Mauger series is also valuable in this connection.

**1 The participants will have to get in touch with Professor Wylie directly in order to obtain these items; Georgetown University has no means of facilitating this distribution within the frame of the conference. (the Editor)

French Civilization as Reflected in the Arts, a series of tape-recorded lectures and slides, may be obtained from Cultural History Research, Harrison 1, New York, but it is very expensive.

The New York State Education Department, Albany, puts out a publication entitled French for Secondary Schools.

The Revue de sociologie française and the Revue de psychologie francaise frequently contain articles of interest to culture teachers.

Education in France may be obtained free.

More room should be made for the findings of anthropologists such as Rhoda Métraux and Margaret Mead (Themes in French Culture, Stanford,1954). Admittedly, however, anthropological studies of this type are still relatively scarce and some of the most important aspects of French culture necessitate, at least at the present time, a more traditional approach.

As far as films or other realia are concerned, it was observed that competition might arise between the institutes for this material. It was suggested that the USOE have a good selection of these duplicated and deposited in certain centers readily accessible to all institutes in the various regions. Professor Louis J. Chatagnier of Notre Dame University volunteered to help set up a Bureau Central de Documentation, if funds were available.

Excellent cultural histories by Brée and Carlut, and by Joyaux have been used successfully as a classroom text in institutes. Wylie's study has also been utilized as a base text.

Institute participants do not have very much time for outside reading assignments, but one way of extending the culture course is to have the native French informants use various points covered in the course as the basis for informal conversations. Evening lectures and films also add to the cultural program of the institutes and, ideally, should be integrated with the classroom discussion.

Should the study of les origines by neglected? This questions raised one of the rare basic differences of opinion encountered during the whole day's deliberations. In other words, should the culture course taught in the institutes not cover at least a minimum of essential geographical, historical, literary, and sociological topics? This is the traditional approach of the College and University cours de civilisation and it was pointed out that most institute participants have already covered this ground. Others objected that the participants seemed to know very little about this subject and that, consequently, the traditional course was best suited for them. The consensus was that the need for the traditional approach, that is, a course touching all bases, to use an American cultural term, would depend on the level of the institute, the more advanced students requiring less elementary information.

Regardless of the amount of background to be provided, however, an understanding of contemporary France is the main objective in all institutes. It was pointed out that it is very important to provide better definitions of French attitudes toward women or love, for example, than that yielded by a study of courtly love in the Middle Ages, or even by a survey of French literature. It was observed, finally, that institute participants frequently prefer a series of lectures from which they can derive two things: intellectual stimulation and data on daily living in France which can be applied to their teaching of French. Of these, perhaps the first is most important since the participants above all are seeking inspiration and need renewed enthusiasm for their subject.

In reply to a question as to the relative importance of linguistics versus culture in the institutes, Dr. Poston stated that there would be no directives in this connection forthcoming from Washington. Individual directors are to decide on the amount of time to be devoted to each course. Above all, it is important to have complementary or at least coordinated courses rather than competitive ones.

The discussion turned finally to the problem of what particular cultural trait if any, should be stressed as characteristically French. Individualism seemed most satisfactory as an answer, French individualism versus American group adjustment. Status, or différentiation sociale, are important, but much of this seems to be disappearing today in France.

In the first part of the afternoon session, Professor Roche outlined his French culture course. He begins by comparing the diversity one encounters in the French countryside to that found in the French character. He systematically covers geographical, social, historical, demographic, labor, political as well as esthetic topics, always stressing the individuality of Frenchmen within certain definite structures. His class hour is divided into a half-hour exposé followed by group discussion.

Professor Chatagnier at Notre Dame follows the same general pattern with, however, the scope limited to the past twenty years in France, and with data on the daily life of the typical French worker, for example, and the French servant girl. There is also this additional feature: three evenings weekly are regularly devoted to illustrated films and lectures on various French cultural manifestations, e.g. art, music, great films. These are given in English. A fourth evening is a tribune libre conducted in French devoted to contemporary French problems: religion, Algeria, etc.

At the University of New Hampshire, much of the same material was covered, but the point of departure was always Wylie's book which was used as a classroom text. Outside reading was also assigned and put on tapes. Questions and answers were an integral part of the method used here.

The remainder of the afternoon was devoted to a point by point discussion of the chief items listed as characteristically French on the mimeographed sheets which were drawn up before the meeting and distributed to all participating professors. The main points discussed were these, everyone generally agreeing that they were important, though varying from one individual Frenchmen to another.

Frenchmen like to avoid waste.

They take pride in their feeling of security, but French youth no longer feels this.

Frenchmen are méfiant, often take a resigned, realistic attitude towards life, and long to become a petit propriétaire as a goal in life.

He is proud, has a great amour de la terre, amour du métier, and rarely changes profession.

Frenchmen are somewhat hostile towards government, readily accept the father's authority, at least till young manhood.

Frenchmen lack civic interest, but they are sociable and fear being ridiculed.

The Frenchman feels the importance of le mot juste to an inordinate degree.

Frenchmen invented the metric system and love this type of clarity and logic.

He is a family man.

Le juste milieu, finally, is a French value not an ideal.

The Historian does not agree with many present who feel it is important to justify certain French cultural traits or patterns of behavior. It is surely more germane to our purpose to present these fairly and objectively, with the emphasis on cultural differences, each judged within its own frame of reference, in an effort to promote understanding.

This, then, was the yield of the French Work Session. In all this, there were many qualifications made and some differences of opinion, but, in general, a consensus exists that these are some of the more important topics to be treated, whatever the approach, if the culture course is to present an accurate and useful picture of France today

Editor's Note: The following syllabus was contributed by Professor Alphonse V. Roche, who had prepared it for his course at the University of Nebraska. Professor Roche does not wish to impose it upon or even recommend it to his colleagues, but we are incorporating it into this report as one example of a syllabus.

Nos. 1 à 7 Vue générale

1. Introduction

Titre et nature du cours. Découverte de la France par l'étranger. Découverte de la France par un Français. Le premier voyage d'un provincial à Paris. Contrastes et variété. La carte de France.

2. La vie à Paris

Les Parisiens. Le Tout-Paris. Le"Gay Paree". Le Paris qui travaille. La capitale et ses problèmes. Le logement. La circulation. Les quartiers de Paris. Plan de Paris.

3. La vie provinciale
Vue d'ensemble. La campagne. Le village. La petite ville. La grande ville.

4. La nation française
Sa formation. Les races. L'idée de nation contre l'idée de race. Position de la France en Europe. La carte de France historique. Unité et conformité.

5. L'histoire de France
Vue à vol d'oiseau. Les grandes dates. La Féodalité. Les Croisades. La Croisade des Albigeois. La Guerre de Cent ans. La Révolution. Les deux Napoléon. 1914, 1939. 1958. Histoire du Vase de Soissons.

6. Jacques Bonhomme
Son histoire. Ses misères. Comment on l'a exploité, défendu, protégé. Ses révoltes. Ses nouveaux maîtres.

7. Marianne
Ses origines. Ses qualités et défauts. Ce qu'elle est. Ce qu'elle représente.

Nos. 8 à 13 Analyse de la Structure de la societe

8. Structure de la société française
Le problème démographique. Les classes sociales. la noblesse. L'aristocratie de nos jours. Les classes dirigeantes.

9. Le Clergé
La religion. La laïcité. L'anticléricalisme. L'Eglise de nos jours.

10. La bourgeoisie
La vie bourgeoise. La bourgeoisie et le peuple. La bourgeoisie moyenne.

11. Les classes urbaines et les classes rurales
La petite bourgeoisie. La classe ouvrière. Le travail. Modes d'existence. Les grèves. La sécurité sociale. Grands et petits propriétaires. Les étrangers en France.

12. Les institutions
Les institutions judiciaires.

13. La Communauté
Présente organisation de "l'union française". La Cinquième République.

14. Francais d'hier et d'aujourd'hui. Traits essentiels
La vie privée. La famille, véritable cellule sociale. Le foyer. Le mariage. Le divorce. Le notaire.

Nos. 14 à 24 Le caractère français

15. La femme française
Son rôle d'épouse, de mère. Ses droits et ses devoirs. le vote des femmes. La jeune fille.

16. La vie publique
Le manque de discipline sociale. L'éducation civique. L'individualisme. La mode.

17. L'amour de la terre
La terre civilisée, humanisée. La possession de la terre. Comparaison d'une grande ferme américaine du Middle-West à une ferme française. Modernisation, industrialisation, mécanisation de l'agriculture.

18. L'amour du travail
Qualité et quantité. Le travail bien fait, le "fini". L'honneur du métier. Construire solidement. Réparer plutôt que démolir. Méfiance à l'égard des grandes entreprises. Routes, chemins de fer, Constructions navales. Colonies. Canaux. (cf. No.34)

19. Le besoin de sécurité
La question de sécurité, du point de vue national et du point de vue individuel. Raisons économiques, géographiques et historiques.

20. Philosophie de la vie
Modération dans les désirs. L'idéal du Français moyen. La petite propriété. Frugalité et avarice. L'économie "de bouts de chandelle". Le bas de laine. La joie de vivre.

21. Le culte de la raison
L'esprit de libre examen. La logique et la clarté. La passion des idées. L'esprit de système. Définition de la clarté. La franchise. Le franc parler. Descartes et Pascal.

22. L'idée de l'ordre
Richelieu, Colbert, Auguste Comte, Charles Maurras, Paul Bourget. L'Affaire Dreyfus. Les questions de justice et de devoir. Barrès et Zola. La défiance à l'égard de l'orthodoxie.

23. Le bon sens
Les familles d'esprit. Le juste milieu. Montaigne. Descartes, Pascal. Molière.

24. Le goût de la discussion
L'esprit critique et l'esprit de critique. L'esprit gaulois. Les fabliaux du moyen âge. Rabelais, La Fontaine, Molière, Balzac, Anatole France. L'esprit frondeur.

Nos. 25-34 Culture et Civilisation

25. Tradition et Progrès
Les grandes influences. Le Christianisme. La Monarchie. La Révolution. La France de la Révolution. Le Pays où il fait bon vivre. L'image d'une France décadente. Statistique. La France renaissante.

26. L'Homme
Respect de l'Homme. Retour à l'Humanisme. Malraux, Saint-Exupéry, Camus. L'Existentialisme.

27. L'idée de civilisation
Les Droits de l'Homme. L'Honnête homme. L'art de vivre en société. Le goût.

28. La France en Amérique
Le Père Marquette. Cavelier de la Salle. Cadillac. Stephin Girard. Gabriel Richard. Jacques Cartier. Champlain.

29. Ibid.
La ville de Détroit. Les Huguenots français. Les Acadiens.

30. La langue française et les dialectes

31. Les grands mouvements littéraires et artistiques
Le milieu, les hommes, les oeuvres.

32. La Pensée et la littérature contemporaines

33. Les influences étrangères
James Joyce, Dos Passos, Faulkner. Les écrivains étrangers d'expression française: Suisses, Belges, Canadiens, Arabes.

34. Le Régionalisme
Le Nord et le Midi. Centralisation et Décentralisation. La littérature provençale moderne. Mistral.

Nos 35-38 Les grands problèmes actuels

35. Les grands problèmes d'après-guerre
L'essor industriel et commercial. Le redressement social. La nouvelle génération.

36. L'Enseignement
    Nature du problème. Le Moyen âge. Rabelais. Montaigne, Rousseau. La Révolution. L'Empire. Le 19e siècle. L'Eglise et l'Etat. L'école gratuite, laïque et obligatoire. L'école unique. Situation actuelle. Instruction et éducation. L'Ecole libre.

37. La Politique
    Méfiance du Français vis-à-vis du gouvernement quel qu'il soit. Le Communisme.

38. L'Algérie
    De Gaulle.

39. Opinions sur la France
    Ouvrages français et étrangers sur la civilisation française.

40. CONCLUSION

Editor's Note:

Professor Roche intends to issue to his students a list of words and phrases for each of the conferences. The words on those lists are to be studied and pronounced - à haute voix - prior to each class. It is suggested that those interested in these word and phrases lists get in touch with Professor Roche.

Report on Results of

German Group Work Session

Professor F.W. Strothmann, Chairman
Stanford University
Professor Frank S. Lambasa, Historian
Hofstra College

After the customary admonition that "das akademische Viertel" had lapsed, the Chairman, Dr F.W. Strothmann, of Stanford University, opened the German Group Work Session with the request that all present at the session sign a roster.

The following is the list of members present:

	Institute
Frank S. Lambasa Hofstra College, Hempstead, N.Y.	Hofstra College
H.B. Levin Univ. of N.Dakota, Grand Forks, N.D.	Univ. of N. Dakota
Gerhard Loose Vassar College, Poughkeepsie, N.Y.	Univ. of Colorado
Helmut Rehder Univ. of Texas, Austin, Texas	Univ. of Colorado
F.W. Strothmann, Stanford Univ., Stanford, Calif.	Bad Böll, Germany
Henry Tapp Kent State Univ., Kent, Ohio	Kent State Univ.
Harry A. Walbruck Univ. of Wisconsin, Madison, Wisc.	Univ. of Wisconsin
Gerhard Weiss Univ. of Minnesota, Minneapolis, Minn.	Univ. of Minnesota
Richard Wilkie Univ. of Washington, Seattle, Wash.	Univ. of Washington

Attending the session as guests were:

Reinhold W. Hoffmann	Georgetown University, Wash., D.C.
G.A. von Ihering	Georgetown University, Wash., D.C.
Anton Lang	Georgetown University, Wash., D.C.
E.D. Woodworth	Georgetown University, Wash., D.C.

The Chairman indicated immediately that our task presented far more difficulties than exist in other language group work sessions. Germany, in its recent past, has experienced many upheavals which brought rapid changes in its social and economic structure. Thus, many texts that appeared in the last twenty years and which were supposedly mirroring accurately the present situation in Germany, are antiquated. A textbook by Erika Meyer, which describes life in a Swabian village, was cited as an example. Dr. Strothmann cited a few instances described in the book which are no longer representative of present realities in a German village.

He then asked whether the members present could suggest any books on Germany that would be of value for a course in culture and civilization to be given in the Language Institutes of German established by the NDEA.

The titles suggested from the floor were:

Deutsch Zweites Buch, by Mueller
Meeting Germany, Hanse Verlag (Internationes)
Facts about Germany
Deutschland Heute   Deutschland im Uberblick
Get the Most out of Germany, by Berg Hersch (?)
Information Office pamphlets (Bonn)
Deutschland, Land und Sprache, Goedsche-Seiferth
Deutschland, Leben, Goedsche-Seiferth
Germany in a Nutshell

The Chairman then stated that the Language Institute established last year by Stanford University in Bad Böll, Germany, had an exhibit of modern German books. The exhibit was initiated by the Federal Republic of Germany and set up through a bookstore in Munich at no cost to the Institute. Over 3,000 items were exhibited.

He then suggested that we submit to the Office of Education a request that similar exhibits of cultural material be established in each institute. Such requests would include a provision that a sufficient number of copies be exhibited so that each participant in the civilization course would have a copy at his disposal (or, at least, each instructor).

A question was raised from the floor as to how much, if any, material of such a civilization and culture course should cover tha Austrian, Swiss and East German areas.

Dr. Loose called attention to the fact that Internationes publishes a great deal of reference material and handbooks about DDR.

Dr. Strothmann cited the disquieting fact that only twenty percent of the book output of the West German Republic and DDR, respectively, is present in the libraries of the other country. Thus, many books and an enormous number of translations published in East Germany are not available in the West. The tragic consequence of this fact will be that East and West Germany, though both German-speaking, will soon have two totally divorced cultures.

Dr. Strothmann continued and requested that some German textbooks be included in the book exhibit. He commented that German history books are rather deficient ind incomplete, especially in the chapters dealing with the recent past.

Dr. Loose inquired about the possiblity that the German government send tapes and records that could be employed as aids in the culture and civilization course.

The Chairman replied that it is difficult to get tapes from Germany because of a very complicated system of copyrighting, but that films can be obtained if we establish a list of desirable films that are currently running in Germany.

Dr. Tapp mentioned that Radio Cleveland broadcasts regularly, during its weekly German hour, German news prepared on tapes by Hans Peter Antes. Its journalistic style would constitute an excellent exercise for the participants of the institutes and would, at the same time, acquaint them with the current problems of Germany. The length of each tape approximates 8-9 minutes.

Dr. Levin indicated that the institute held last year at the University of North Dakota had its lectures taped and that these tapes would be available for use by other institutes.

The Chairman added that the same was true of the institute held at Bad Böll, Germany.

The following was suggested as possible illustrative material:

Films:
Berliner Ballade (about the divided German city)
An East German film dealing with youth education
Between Day and Night

Books about present day Germany:

Ernst Kuby: Was ist des Deutschen Vaterland?
RoRoRo, Pocket Book ed.
(Very critical of West Germany)
Ich lebe in der Bundersrepublik!

Periodicals that should be obtained regularly by the Institutes:

Der Spiegel (a must on the list)
Die Zeit
Christ und Welt
Die Welt
Frankfurter Allgemeine
Deutsche Rundschau
Rheinischer Merkur
Der Monat
Du (Swiss Monthly)
Das Schönste
Die Neue Züricher Zeitung
(Berliner) Illustrierte
Frankfurter Illustrierte
Das Bild (A typical German scandal sheet)
Simplizissimus (humour magazine)

Scholarly Works:

Golo Mann: Deutsche Geschichte des 19 ten & 20 sten Jahrhunderts
Paul Sethe: Deutsche Geschichte des 19 ten & 20 sten Jahrhunderts
Muschg: Tragische Literaturgeschichte
Die Zerstörung der deutschen Literatur
Hans Hegemann: Die Deutschen in der Kultur des Abendlandes München; Piper Verlag, 1948. (vergriffen)
Rassow: Deutsche Geschichte im Uberblick (aus dem Gesamtwerk: Mau-Krausnick: "Deutsche Geschichte der jüngsten Vergangenheit 1933-1945"), J.B. Metzler Verlag, Stuttgart.
Hermann Mau & Helmut Krausnick: Deutsche Geschichte de juengsten Vergangenheit, Rainer Wunderlich Verlag, Tuebingen.
Albert Schweitzer: Kultur und Ethik, Verlag Beck
Friedrich Meinecke: Die deutsche Katastrophe, Insel Verlag
Price Collier: Germany and the Germans, Charles Scribner's Sons, N.Y.
Hans Scholz: Am grünen Strand der Spree
Die Blauen Bücher (Pictorial representation of various German regions)

Books about customs:

Autoknigge (do's and don'ts when travelling by car)

Books about Germany under the Nazis:

A. Leder: Das Gewissen Steht auf
Das Gewissen entscheidet

A very powerful film was suggested as a visual aid in the presentation of this period (Germany under the Nazis): Die Machtergreifung (1959)

The discussion moved on to the films that are commercially available in the United States for distribution to the institutes.

Some titles of valuable films are as follows:

From: German Consulate General
Press and Information Service

Movies:

A-Germany - the country

A3	Stadt der Türme und Tore (Rothenburg)		11 Minutes
A4	Münsterland		20
A10	In love with Berlin	etc.	14

B-German Art, Music, Literature

B2	Carl Spitzweg		11 Minutes
B5	Schiller		90
B7	Richard Wagner	etc.	14

C-Science and Industry

C1	Der Griff nach dem Atom	17 Minutes
C3	Wohltäter der Menscheit	12
C9	Form und Funktion	18

D- Documentary Films

D5	Berlin -Stadt der Freiheit		34 Minutes
D8	Sovjetzone ohne Zensur	etc.	22

(Ask for complete list through nearest Consulate)

From: Brandon International Films

Der Hauptmann von Köpenick (color)	93 Min	1956	Rental:Spec.
Die Bekenntnisse des Hochstaplers Felix Krull	107 Min.	1957	Rental:Spec.
Des Teufels General	119 Min.	1955	Rental:C
Die Dreigroschenoper	112 Min.	1931	Rental:Spec.
Herrliche Zeiten	86 Min.	1951	Rental:A

The difficulty of our situation (i.e., the situation of the instructors entrusted with teaching the culture and civilization course) was emphasized. There is no single text that deals with the complex situation of present day Germany. Since there is a great need for a reference book containing cultural material selected and commented upon, it was suggested that the Office of Education support such a scholarly work by appointing a team, consisting of an anthropologist, and historian and a literary historian, to be sent to Germany for at least a year and by placing the necessary means at the disposal of such a team. The necessary research can be done only on the scene and only by a carefully selected team.

Since time was of the essence, it was moved that the request for this ttudy be sent immediately to the Office of Education.

So far as the scholarship of such a work is concerned it should be of the highest level, yet broad enough to be used by high school and college instructors.

The question of scope was raised: Should a study of this type include all the German-speaking areas of Europe, (East Germany, Austria and Switzerland), or should it be restricted to West Germany? It was then suggested that the study begin with West Germany and that handbooks on other German-speaking areas be added later.

Before the meeting adjourned for lunch, it was suggested that the culture civilization syllabi be interchanged among the institutes so that each participant would receive a copy The expenses of multiplication, once the stencils were done, would be negligible.

It was also suggested that the minutes of this meeting be sent to all the people present and to directors of the institutes.

The meeting adjourned at 12:15.

Afternoon Session

Dr. Lambasa read the minutes of the Morning Session

After a brief discussion, Dr. Strothmann read the following resolution:

> "We agree that the NDEA Institute classes devoted to German culture ought to be conducted in such a way that they, together with the classes in German, put at the disposal of the participants the material and the information necessary to prepare their students to function effectively in German."
>
> "We agree that, though each instructor is urged to develop his own methods and to rely on his own creativity, the culture course, in spite of the severe limitations imposed upon it by the time factor, should, as a minimum, briefly treat the following subjects:

1. Present geography and political boundaries.
2. Brief history of World War II (Bundersrepublik;DDR; Berlin; Refugee problem).
3. The undigested past (Eichmann Trial; the film Die Machtergreifung)
4. The Reconstruction (the film Wir Wunderkinder).
5. Educational problems (East German film on youth education).
6. Religious problem
7. Creative Literature - examples from the literary works that would illustrate the present cultural situation in Germany (Thomas Mann-Mario und der Zauberer; Bertholt Brecht-Dreigroschenoper (music and work); Johst: Schlageter as "Tendenzliteratur"; Zuckmeyer, Carl).
8. Modern Music (Brecht - Dreigroschenoper; Carl Orff - Carmina Burana; Werner Egk - Abraxas (a Faust Ballet); Anton Webern - Poetry of George and Rilke).
9. Short history of art and architecture.
10. Social structure (labor scene).
11. New policies (internal and external politics).
12. Social habits and customs.
13. Communication system (radio, television, newspapers).

Dr. Weiss moved that the resolution be unanimously accepted.

Several participants at the meeting inquired about the possibility of Dr. Strothmann sending us, from time to time, some interesting material from Germany, since his Institute will be in Germany this summer.

The meeting was adjourned at 3:30 P.M.

EDITOR'S NOTE

A suggestion had been made from the floor that each one prepare a syllabus of his culture course, have extra copies made and these sent to a "clearing house." Dr. Poston's office was mentioned as a possibility for such a central clearing house, but this was quickly rejected as too burdensome for the staff and not practical.

Instead, Dr. Poston suggested that each institute staff teacher have as many copies reproduced of his syllabus as there are institutes in the language which he teaches. Then, the Director of his institute would resend these out to the others, and, in turn he would receive the syllabi from all the other institutes. This was suggested to be done on a volutary basis. In this way, "each of the syllabi produced for each culture by each culture teacher would be sent to the other culture teachers in that language."

This idea met with approval, but no further action was taken.

Report on the

Russian Group Work Session

Professor Oleg A. Maslenikov, Chairman
University of California, Berkeley, Calif.

I. Bibliography

- A. Books
    - 1. Reference books
        - a. For Instructors (at the institutes) - to use as background and reference material for lectures on civilization.
        - b. For High School teachers - to use as reference and background materials in teaching his pupils.
    - 2. Text books
        - a. Grammars for pupils - for classroom use.
        - b. Readers for pupils - for classroom use.
- B. Films: On life and culture in the USSR.
- C. Records:
    - 1. Operas
    - 2. Ballet music
    - 3. Dramatic recitations
    - 4. Dramatic readings
    - 5. Dramatic dialogues
    - 6. Folk songs
    - 7. Popular songs
    - 8. "Classical" songs
    - 9. Symphonic compositions, etc.

II. Traits of the Russian National character, as gathered through Russian literature, painting, music.

- A. Maximalism
- B. Kinship with Russian soil.
- C. Fatalism (not applied to members of Communist party).
- D. Sharp distinction between the culturally centered intelligentsia and culturally apathetic masses. (Intelligencia vs. Mesćanstvo) (cuts across class lines in old Russia)
- E. Humanistic regard of other people (does not apply to members of CP). Tolerance of foreign element, despite suspicion and nationalism.
- F. Messianic complex of Russians (more intense and less specific than similar tendencies among the Germans, the French, the British, and ourselves) -- extends to all spheres of life: religious, social, political, economic, cultural.

- G. Russia as an intermediary between East and West.
- H. Quality of long-suffering.
- I. Anarchistic bent against authority, coincidental with strong tendency for communal activity ("Communal individualism" -- an extreme example).
- J. Inacceptibility of Western evaluation of material progress, esp. as conveyed by the culture of the Western middle classes.
- K. Capacity for deep emotional response.
- L. Innate lack of taste for organization.
- M. Depth and talent for creative art, as opposed to systematized intellectual activity.

III. Insights into Culture:

- A. Land and People
  - 1. Geography, climate
  - 2. Peoples - languages and dialects, religion
    - a. Habits
    - b. Beliefs
    - c. Amusements
    - d. Sports
    - e. Reading (popular types)

- B. Art and artists (painters and sculptors)

  - 1. Iconography
  - 2. Portraiture
  - 3. Landscape
  - 4. Scenes from everyday life ("byt")
  - 5. Historical
  - 6. Style
    - a. Realism
    - b. Post realism
    - c. Nationalism
    - d. Stylization
  - 7. Folk art (decorative, etc.)
    - a. Woodwork
    - b. Needlework

- C. Music and men of music
  - 1. Religious music
  - 2. Folk music
  - 3. Popular music
  - 4. Formal composition
    - a. Operas
    - b. Symphonies
    - c. Concertos, etc.
    - d. "Romances," etc.

D. The Stage and its creative artists
  1. Drama
  2. Ballet
  3. Cinema

E. Literature and men of letters
  1. Traits
    a. Universality
    b. Nationalism
    c. Humanitarianism
    d. Lyricism
    e. Protestantism
    f. Artistry

  2. Kinds
    a. Prose fiction
      1) Novel
      2) Tale
      3) Short Story
      4) Biographical and autobiographical
    b. Poetry
    c. Drama
    d. Essays and "publicistic" writings and,criticism.
    e. Philosophical writings
      1) Social and political
      2) Abstract - including religious
    f. Monuments of oral tradition
      1) Epos; the "byliny"
      2) Folk tales; "skazki"

  3. Characters
    a. "Superflous man"
    b. "Morally strong woman"
    c. "Insulted and injured"
    d. "Superman"
    e. New types of heroes and heroines of Soviet period.

E. Sciences: Achievements and important men.

  1. Mathematical Sciences
    a. Mathematics, Physics, Chemistry, etc.
  2. Biological Sciences
    a. Biology, Botany, Psychology,Etc.

F. Current Readings
  1. Newspapers
  2. Periodicals

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Report on the Results of the

Work Session and proposed Syllabi
of the Spanish Language Group

Professor Frederico Sanchez Escribano
Chairman, University of Colorado,Boulder,Colo.

Professor Jenaro J. Artiles, Historian
Westminster College, Fulton, Missouri

El grupo de profesores de español que tomaron parte en la conferencia sobre "Cultura en la Ensenanza de Lenguas Extrajeras" celebrada en Washington D.C. los días 11-12 de marzo de 1961, se reunió bajo la presidencia del Prof. Frederico Sanchez Escribano, de la Universidad de Colorado. Actuó de secretario el Prof. Jenaro J. Artiles, de Westminster College, Fulton, Missouri.

Aceptando las diferencias culturales entre España y los demás países de habla hispánica y las existentes entre los diversos países hispanoamericanos entre sí, se acordó que tanto la cultura española como la de cada uno de los países hispanoamericanos deben incluirse en la enseñanza de Civilización Hispánica coordinando la enseñanza de manera que se destaque la aportación de España a la cultura de Hispanoamerica, y lo que las lenguas y la cultura de Hispanoamérica han influído en la española.

Se recomienda el uso de películas históricas y de asuntos relacionados con la literatura y la vida en España y en Hispanoamérica, proyecciones de objetos de arte y monumentos, exhibiciones artísticas y musicales, etc. en la enseñanza.

A propuesta del Prof. Escribano el grupo acuerda recomendar a todos los profesores de civilización hispánica en los diversos Institutos, que recojan todo párrafo de obras literarias espanolas o hispanoamericanas que se puedan considerar como caracterizadores de cada uno de los países; que tales prozos literarios sean enviados al Prof. Lado en Georgetown University con objeto de crear y mantener una antología de trozos literarios de esta naturaleza que se pueda utilizar por todos los profesores en la enseñanza.

También se acordó solicitar que se establezca una oficina central que mantenga una coleccion de material audiovisual de enseñanza apropiado para estos cursos, el cual sea circulado entre los Institutos.

Por último se acordó oferecer los siguientes programas patrocinados por diversos grupos de profesores como modelos a seguir, pero sólo como sugestión y no con caracter obligatorio.

Plan No. 1

1. El hombre. Su personalidad
2. La tierra. Nacionalidades
3. Cultura
   - Artes
   - Música
   - Literatura
4. Hispanoamérica
   - Cultura general
     - a) Pre-hispánica
     - b) Colonia
     - c) Independencia
     - d) Período moderno
5. Síntesis de las dos culturas

Plan No. 2

1. En qué se diferencian los españoles y los otros europeos.
2. En que se diferencian entre sí.
3. Formación del pueblo hispano, antecedentes y huellas musulmanas, etc.
4. En qué se diferencian los españoles y los hispanoamericanos.
   - Antecedentes precolombianos, tipos.
   - ¿Cómo se efectuó la fusión de las dos culturas y con qué efecto?
   - Aspecto etnográfico, climatológico.
5. Vida política
   - Independencia. ¿Rebeldía o revolucíon?
   - Caudillismo y militarismo.
   - Actitudes del hispano frente a las instituciones políticas.
   - Individualismo versus civismo.
   - Estatismo. "El funcionario."
6. Vida económica
   - El patrón (La tierra)
   - El jefe (La oficina)
   - Economía doméstica por clases económicas
7. Vida social
   - Las clases: (familia urbana. Familia rural)
   - Las bebidas (Alcoholismo frente a cocacolismo)
   - La vida en la casa
   - La vida en la calle.

8. Vida estudiantil
   - Sistema educativo
   - El hispano ante el mundo académico.
9. La vida artística
   - Individualismo artístico
   - Actitudes del hispano ante el arte
10. La vida religiosa
    - Actitud del hispano ante la Iglesia
    - Actitud de la Iglesia ante el hispano.
    - Actitud del hispano ante la religión.

Plan No. 3

A. El mundo hispánico
   1. ¿Donde se habla español?
      a) Areas geográficas
      b) Areas linguisticas
   2. La gente
      a) Orígenes étnicos
      b) Integración de elementos étnicos
      c) Los tipos de hoy
   3. Ambientes formativos de la personalidad hispánica
      a) Climatológicos
      b) Telúricos
      c) Materiales
      d) Espirituales

B. La cultura hispanica como resultado
   Manifestaciones culturales
   1. Lucha por la existencia
      a) Cazador
      b) Agricultor
      c) Industrial
   2. Artísticas
      a) Música
      b) Pintura
      c) Escultura
   3. Linguísticas, Literarias
   4. Filosóficas y religiosas
   5. Divertivas
   6. Políticas

Editor's Note concerning the following bibliography:

The book titles listed on the following pages were most generously submitted by Professor Escribano. This compilation supplements the list of Book titles distributed during the Culture Conference at Georgetown University on March 10th and 11th.

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ERRATA TO

REPORT ON THE MEANING OF CULTURE IN FOREIGN LANGUAGE TEACHING

PAGE	6	PAR.	3	LINE	14	CHANGE: which	To:	Which
"	7	"	5	"	2	" recurrs	"	recurs
"	11	"	2	"	1	" Warr	"	War
"	12	"	2	"	8	" Yeates	"	Yeats
"	12	"	3	"	6	" transferred	"	transfered
"	15	"	4	"	3	" cllld	"	called
"	15	"	6	"	1	" facinating	"	fascinating
"	16	"	3	"	1	Place a period after the word, "before." Then capitalize the next word: Just realize...		
"	18	"	5	"	3	CHANGE: ooms	To:	rooms
"	22	"	2	"	6	Make a paragraph after the word: translations. The sentence, "Not much of Goethe..." should be joined to the following paragraph as its beginning sentence.		
"	24	"	3	"	3	CHANGE: themselces	To:	themselves
"	25	Title-line 2				" HUMANTISTIC	"	HUMANISTIC
"	25	PAR.	4	LINE	4	" isnitute	"	institute
"	26	"	1	"	7	" attitutde	"	attitude
"	33	No. 5		"	5	" bssis	"	basis
"	34	No. 2		"	10	" Malthusiasm	"	Malthusianisme
						place quotation marks around: "allocations familiales"		
"	35	No. 5 a		"	1	CHANGE: politcal	To:	political
"	35	No. 5 b		"	1	place quotation marks around, "le quartier," "le pays."		
"	35	No. 7		"	4	ditto for, "remembrement"		
				"	7	ditto for "grandeur"		
"	37	PAR.	1	"	2	CHANGE: humanitstic	To:	humanistic
"	37	"	5	"	2	Place a colon after the word: counterpart: Then make a paragraph so that the sentence, "The Frenchman is an individualist..." begins a new paragraph which ends with the words: "...the present day situation."		
"	39	"	1	"	2	CHANGE: ca	To:	ça
"	39	"	2	"	2	Add, "les voyages...princesse" (quotation marks).		
"	39	"	8	"	5	Place a period after S N C F."		
					6	Add quotation mark after, "..What are you for?"		
"	41	"	2	"	2	CHANGE: tha	To:	the
				"	8	Place a period after the word, language.		
				"	9	CHANGE: having	To:	has
"	42	"	2	"	2	(At the beginning of the line) add p to: plicate		
"	43	"	2	"	8	Add a question mark after: -ience?		
		"	3	"	1	Place quotation marks around "cultural pattern"		
				"	4	Ditto around "culture"		
"	44	"	6	"	4	End of paragraph after the word: dialects. A new paragraph should begin with the words: Often the question has been posed...		
"	44	"	6	"	9	CHANGE from: should be excluded to: should not be excluded		
"	45	"	3	"	10	" effected	"	affected

PAGE	46	PAR.	3	LINE	1	Insert a comma between: From here, and: the transition. Place an exclamation mark after the word: system! Capitalize the word: And 3 as the first word of the new sentence.		
"	46	"	3	"	5/6	Place quotation marks around the word "German" Change from: traditional philisophy to: tradition of philosophy		
"	46	"	4	"	5	CHANGE: Leibnitz	To:	Leibniz
"	49	"	2	"	5	" great Russian	"	Great Russian
				"	7	Ditto for Great Russian		
"	52	"	3	"	4	Delete: yesterday ...		
"	54	"	1	"	1/2	Delete: educating them, of ...		
"	56	"	5	"	1	Delete: Here...		
"	57	"	1	"	9	CHANGE: dislide	To:	dislike
		"	2	"	1	Delete: ... in the first place...		
"	58	"	3	"	2	CHANGE: students	"	students'
						" teacher	"	teacher's
		"	4	"	3	Insert a comma after: produce, and before: should		
"	61	"	9	"	2	Delete the /s/ from the word: question		
"	63	"	4	"	8	CHANGE: another.	To:	another:
"	65	after No. 7 and before No. 8:						
						CHANGE: societe	"	société
		No. 8 line 2 CHANGE:				la	"	La
"	66	underline line 1						
		No. 15, line 2				" le	"	Le
"	67	underline all of line 6.						
		underline fourth line from bottom of page						
"	68	Editor's Note: line 5 - Change: phrases					"	phrase
"	70	PAR.	7	LINE	3	CHANGE: tha	"	the
"	71	"	2	"	3	" ind	"	and
"	72	line 5				" Bundersrepublik	"	Bundesrepublik
"	74	PAR.	7	"	3	Add a period after the word: copy.		
"	75	line 2				Add a period after the word: Session.		
		No. 8 line 2				Underline the word: Carmina		
		line 3				Delete underlining from: Poetry of George and Rilke		
"	79	No. 2 d.				Delete the comma after and		
"	80	line 13				Change: Mcmillan	To:	MACMILLAN
"	83	line 4 of Title				Change Frederico	"	Federico